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## ABSTRACT

The results of interviews conducted with 48 freshman writing/composition teachers in 11 two-year colleges in California are summarized in this report. After brief descriptive comments introducing each interview topic, responses are summarized by college to the following questions: (1) What placement procedures are used to assign students to freshman composition classes? (2) What texts and other materials do you use and what are your criteria for their selection? (3) What kinds of writing assignments and topics do you generate and why? (4) Does your course include journal writing? How do you use it? What is its value? (5) How do you correct papers? How do you determine grades? What are your achievement expectations? (6) Do you use tutors? Why or why not? (7) What personal qualities and teaching techniques are required to successfully teach this course? (8) What is your philosophy of teaching writing? (9) In what environment does the best writing take place? (10) How do you account for audience in writing? (11) How do you motivate students to write? and (12) What is the relationship between teaching grammar and teaching writing? Sample writing assignments, evaluation instruments and scales, and comments about teaching freshman composition are included with the responses. (LAL)

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WHAT'S HAPPENING IN FRESHMAN COMPOSITION  
IN THE CALIFORNIA TWO-YEAR COLLEGE:  
FORTY-EIGHT INTERVIEWS

Conducted and Reported by  
Helena Hale  
Santa Barbara City College

A Sabbatical Leave Project  
1979-80

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Dear

This part of my sabbatical project - What's Happening in Freshman Composition In the California Two-Year College: Forty-Eight Interviews - includes interviews conducted with forty-eight composition teachers in eleven two-year colleges throughout the state. With a limited time schedule the result is only the tip of the iceberg.

Department chairpersons were extremely cooperative in scheduling interviews. Busy teachers sacrificed valuable office-hours to respond with interest and enthusiasm. Everyone was asked the same set of questions. Responses are coded\* to place emphasis on what was said rather than on who said it. However, I will be happy to send you the name(s) of anyone you might wish to contact in relation to whatever answer(s) you'd like to pursue further. I have tried to be accurate and brief without sacrificing content. Obviously, answers to some questions are inherent in others. Please excuse inevitable errors that result from hasty note-taking. All answers are verbal with one exception where the interview was partially completed by mail because of a time factor.

A more dedicated group of individuals would be difficult to find short of Everest climbers. Each teacher, using a unique way to meet student needs, makes a concentrated effort to develop thoughtful writers in an unreasonably short period of time. Many valuable teaching materials have been donated and all that could possibly fit without this project becoming impossibly voluminous are included under Notes at the end of this report and also in the accompanying "Working Book."

Since no quantitative answers apply to qualitative procedures, I have introduced each question with a brief, descriptive comment. However, some similarities and differences that stand out should be mentioned.

Similarities: Teachers spend an extraordinary amount of time on student papers, working in and out of class in conference, at home and at school making detailed corrections, going over required rewrites. Teaching structure, particularly rhetorical patterns of organization, is a genuine concern; a book on rhetoric is often a required text. Group work is widely practiced; students help one another. Most important personal qualities for successful teaching are patience and a sense of humor. The greatest similarity of all is each teacher's strong-minded belief in a particular way of handling the difficult and exacting discipline of teaching writing skills. If that's an ambiguity it's meant to be one.

Differences: All writing must be structured; unstructured writing is the only approach. Writing must be content-oriented; writing must be intuitive. Use models to teach organization; learn to organize as a result of doing. Journal-writing is juvenile; journal-writing is invaluable. Teach no literature; read and write about literature. Write in a relaxed atmosphere; write under pressure. Rewrite every paper; do not rewrite. Grade from the heart; grade by a point system. And so on.

The interviews add up to three universal student responsibilities, "Three New R's": Responsibility to self. Responsibility to idea. Responsibility to reader.

This study has been comparable to looking into a kaleidoscope and seeing many bits and pieces of materials in various shapes, clear and brightly colored, floating about randomly and then suddenly joining to form distinct designs, over and over, constantly changing but always cohesively forming into an endless variety of patterns. This, I believe, describes the core of it all: the infinite task of teaching the infinite process of thinking.

Thank you for letting me peer into your kaleidoscope. Your generosity has taught me countless ways to improve my teaching. As a result, many students will profit.

For your time and concern, thank you.

Helena Hale  
Santa Barbara City College

\*IMPORTANT: You are Teacher#\_\_\_\_\_, College #\_\_\_\_\_



Grateful thanks to the following teachers:

|                   |                       |
|-------------------|-----------------------|
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| Cherry Gundry     | Bonnie Robinson       |
| John Hagstrom     | Eugenia Rossi         |
| Louise Hazelton   | Dave White            |
| Jim Hinton        | Steve Yekich          |

At the following colleges:

Allan Hancock College  
City College of San Francisco  
College of San Mateo  
Columbia Junior College  
Golden West College  
Modesto Junior College  
Monterey Peninsula College  
Orange Coast College  
Santa Monica College  
Santa Barbara City College  
West Valley College

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I. What placement procedures are used to assign students to freshman comp classes?

This question was an appropriate beginning because of its objectivity. Most English departments devise their own placement procedures and many teachers give screening themes for further placement when possible.

College 1:

The department requires a verbal score of at least 305 on the SCAT Test. All teachers collect writing samples and counsel poorer students to take preparatory courses.

College 2:

A faculty-designed placement test covering grammar and rhetoric plus consideration of grades received in other English courses was formerly the procedure in use. Because of falling enrollment, all tests and prerequisites have been dropped resulting in two courses. One is "pure," consisting of three lecture hours per week. The other requires two additional hours of remedial instruction in the writing lab. Two of the six teachers interviewed ask for writing samples. One follows up with counseling and individualized help; the other suggests aids or review work when necessary.

College 3:

No placement procedures or prerequisites are in effect. All levels of students are eligible, with poor students referred to the tutorial center for help. Some teachers counsel informally; some give the Nelson-Denny Reading Test; others ask for writing samples.

College 4:

A departmental test consists of model passages that suggest themes. Students select one of these as the basis for writing an extended paragraph according to the same pattern. Usually 70% to 80% fail and are placed in a pre-comp course. A problem exists in the placement of students who exit from preparatory courses because exit and entrance writing standards have not been clearly defined.

College 5:

Counselors place all students on the basis of college-wide test scores. Some teachers follow up with screening themes.

College 6:

The campus-wide Cooperative English Test is scored by the department according to its own established norms. In addition, each teacher diagnoses in-class writing samples. Writing samples by students who transfer from basic skills courses are reviewed by a committee.

College 7:

Placement depends on entrance exam scores or successful completion of a preparatory course with a grade of B or better. Although all teachers give screening themes, the department agrees that writing samples are not successful placement devices.

College 8:

The department requires a two-part placement test on mechanics and essay-writing. The essay part, a theme on one carefully designed question, is graded by departmental controlled reading.

College 9:

The department gives a diagnostic test on grammar and mechanics, requiring in-class writing samples as well. Departmental policy recommends a non-transfer class for students with low test scores.

College 10:

The college has no mandatory placement policy. The English department administers the Cooperative Placement Test which includes reading and vocabulary. All placement procedures are left up to the teachers. One teacher states that although the test can predict a possible B or D grade, it is unsatisfactory in diagnosing writing ability.

College 11:

A departmental screening theme works with 90% effectiveness. Evaluation is determined according to unity and coherence. Does the student think in a straight line? Are the student's writing skills adequate for college level work? Papers are evaluated by departmental controlled reading of random papers followed by teachers reading their own students' papers and then discussing problem papers and any other questions related to further evaluation.

II. What texts and other materials do you use and what are your criteria for their selection?

Variations on a theme. A demonstration of individuality and originality approaching a common goal.

College 1:

- a. McKenzie, Fiction's Journey  
Adapts to both 8-week teaching modules: (1) the short story; (2) themes in literature that reflect and illuminate human experience. Contains wide variety of authors from ancient to modern.  
Harbrace College Handbook.
- b. Matthiessen, Peter, Far Tortuga.  
At Play in the Fields of the Lord  
Adapts to 8-week module on major writers. Hold special interest for college students.  
One biography.  
One non-fiction book.
- c. Kytle and Kytle, The Complex Vision  
Applies to 8-week module on irony in life and literature: its complexity and ambiguity through a study of selected short stories and poems.  
Oedipus, Hamlet, a play of the absurd, and text of current college theatre selection are used in a second 8-week module on drama.  
Expertise of texts. Interest to students.  
Harbrace College Handbook.  
Films and tapes - for further enjoyment and appreciation of dramatic form.

College 2:

- a. Ebbett, Writer's Guide and Index to English.  
Comprehensive, in-depth instruction on complexities of essay writing. Helpful correction index.  
Lester, Writing Research Papers.  
Self-help for students.
- b. McCuen and Winkler, From Idea to Essay  
Combined reader, rhetoric, and handbook make available three aspects of writing at all times. Minimal structural and mechanical rules. Short readings. Chapters usually include two student and two professional model essays.  
Any current handbook.

- c. Baker, The Complete Stylist and Handbook.  
 Ideal writing style for student exposure: Baker practices what he preaches. Persuasion considered a high art.  
 Lester, Writing Research Papers.  
 Helpful how-to-do-it reference for last third of course.  
 Original handouts.
- d. Baker, The Practical Stylist.  
 Speaks to students as equals. Interesting, clear, warm.  
 Sophistication appropriate to course.  
 Lester, Writing Research Papers.  
 Good illustrations. Step-by-step help. Inexpensive. Useful resource for entire college career.  
 Altick, Preface to Critical Reading.  
 Recommended for sharp students.  
 Upton, Creative Analysis.  
 Recommended for students who have problems with structure.  
 The American Heritage Dictionary.  
 The "Emily Post" of dictionaries: contains "manners" of language.  
 Original videotapes.  
 Replace class lectures. Accompanied by handouts to preclude note-taking during viewing. Three examples:  
 Baptism: 30-minute tape that develops in the same way as a rough draft in writing.  
 Brainstorming: 20-minute tape demonstrating subject.  
 Metaphor: Another specialized tape.  
 All tapes available in media center.  
 Original computer programs.  
 Aids to understanding elements of writing. Two examples:  
 Things and Qualities: Specific examples such as "ball" and "red."  
 Classification: Specific help with this pattern. All programs available in computer center.

### College 3:

- a. Baker, The Practical Stylist  
 Useful as reference. Helpful correction chart. Applies to general problems.  
 Gillespie and Stanley, Someone Like Me.  
 Useful as beginning unit. Activates sense awareness. Helps with organization of personal essays.
- b. Baker, The Practical Stylist.  
 Helps to develop methods of strong argumentation.  
 Dolan and Quinn, Sense of the Seventies  
 Current interest. Stimulates writing.
- c. McQuade and Atman, Popular Writing in America.  
 Popular, sophisticated readings with great student appeal.  
 Newspapers.  
 Original slides to teach elements of writing.



Films. Some used for content, but most illustrate form in writing.  
Three examples:

The Matter With Me: Teaches comparison-contrast pattern.

Back Bay: Organized same way as three-point essay - teaches fundamentals of organization.

Pop Show: Teaches organization and transitions.

Videotapes. CBS Reports: one example. Visual approach easiest for today's visually-oriented students.

- d. Original syllabus.  
Replaces text. Contains less superfluous discussion than most texts - avoids discouragement of facing four-hundred pages. Simple, direct, practical.
- e. Original materials.  
Adapted to individual needs. Replaces use of a text.  
Butler, Correct Writing:  
Workbook for grammar review. Used independently.
- f. Schrodes, Reading for Rhetoric.  
Demonstrates good writing quality.  
Butler, Correct Writing.  
Grammar workbook included by student request.  
Cooper, The Term Paper.  
Inexpensive - Model for writing.
- g. Walker, Word Resources.  
Vocabulary aid.  
Assignments in Exposition.  
A rhetoric with easy-to-understand examples.  
Butler, Correct Writing.  
Helpful exercises.  
Farrell, Strategies in Prose.  
Sample essays for discussion. Generates topics.

#### College 4:

- a. Boyle, Language and Reality.  
Explains history and use of language. Inexpensive handbook used independently.  
Kane and Peters, Writing Prose.  
The text is the course. Prescriptive rhetorical patterns. Emphasizes development of writing skills. Traditional approach. Successful, comfortable. Surpasses use of literature text for composition course.
- b. Schor and Fishman, Random House Guide to Basic Writing.  
Descriptive rather than prescriptive. Provides original approach to class content. Grammatical aid. Knowledgeable authors demonstrate awareness of latest writing methodology.

- c. McCuen, Readings for Writers.  
Contains essay on writing, examples of good writing, and some literature for variety and ideas for topics.  
Guth, Words and Ideas.  
Includes some examples written by teacher when a student of Guth. Workable philosophy encourages attention to specific details, making possible the transfer of vitality of supporting materials to argumentative essays. Usefully organized: first observation, next personal experience, followed by opinion, and finally argumentation and persuasion.
- d. Strong, Sentence-Combining.  
Preferable basic training for writing skills.
- e. Eastman, The Norton Reader.  
High powered. Provocative essays. High level of sophistication results in discussion of complexity of writing.  
Wyrick, Steps for Writing Well.

College 5:

- a. Woodward and Smith, The Craft of Prose.  
Short, challenging readings. Some fiction. Historical spread. Apparatus for work on vocabulary and content.  
Barnet and Stubbs, Practical Guide to Writing.  
Arranged rhetorically. Doubles as handbook with grammar and glossary. Teachable section on rhetoric.
- b. Adelstein, The Reading Commitment.  
Fulfills requirement for good anthology combining fiction, essays, and poetry. Favorable student response.  
Miller, World, Self, Reality.  
Abstract quality appeals more to teacher than students.  
Handbook choice: Watkins, Practical English Handbook; Ellsworth, English Simplified. Most students prefer Ellsworth because of easy reference and brevity.  
Note: Students evaluate texts at end of semester.
- c. Wasson, Subject and Structure.  
Good authors. Desired range of difficulty, length. Broad scope exposes students to new ideas. Vocabulary aid.  
Gorrell and Laird, Modern English Handbook.  
Completeness. Workable exercises.  
Strunk and White, Elements of Style.  
Stimulates creation of original exercises.
- d. Taylor and Okada, The Craft of Prose.  
Equal emphasis on rhetoric and literature. Assignments rhetorically-oriented. Encourages reading, writing, discussion.  
Boynton and Mack, Introduction to the Short Story.  
Helps students read and write about literature with understanding. Explains approach to writing about short story. Preparation for courses in literature.

Handbook.

Films. Rodeo is an example of film as teaching aid.

#### College 6:

- a. Muscatine and Griffith, Borzo College Reader.  
 Difficult. Challenging essays develop controversial topics for real thrust of course, argument and persuasion.  
 MLA Style sheet.  
 Reference for writing research paper.  
 Handbook.
- b. A reader (not named).  
 Rhetorical grouping of essays with significant questions.
- c. Van Ghent and Maas, Essential Prose.  
 Exposure to classics such as Plato, Swift. Combines historical and contemporary writing examples. Includes narrative essay.  
 Stimulates ideas for papers.  
 Wharton, Ethan Frome.  
 Exposure to longer fiction form.  
 Swift, Gulliver's Travels.  
 Exposure to longer non-fiction form. Both long forms help students learn to handle all kinds of expository prose. They develop awareness of the kind of imagination required to read satire and good prose not only to themselves, literally, but also learn to be able to recognize ideas, understatement, and other literary components.  
 Gehle and Rollo, The Writing Process.  
 A handbook and more. Its point of view is that writing is just that. Classical approach to rhetoric in contemporary terms. Sensible information on writing term papers plus adequate examples. Straight-forward. Authors more interested in conveying information than in writing a text.  
 Tape: Nichols, The How and Why of Learning.  
 Develops ability to hear.  
 Selected essays for variety and lightness.  
 Film: Plato's Cave (Encyclopedia Britannica).  
 Presented in connection with Richard Wilbur's poem, Mind, to compare and contrast expression and use of language.  
 Pictures of authors.  
 To shape the human being behind the writing.

#### College 7:

- a. Burhans, The Would-Be Writer.  
 Duplicated out-of-print text which accentuates teacher's writing theories.  
 Individualized materials.

- b. Smith, Elements of the Essay.  
 Descriptive essays and organizational models.  
 Lewis, Word Power Made Easy.  
 Experimental this semester as vocabulary aid.  
 Brief readings.  
 Illustrate specific elements of composition such as a paragraph by Mark Twain, that illustrates organization.
- c. Smith, Elements of the Essay.  
 Readings rhetorically organized.  
 Ads from magazines.  
 Examples of structure and word choice.  
 Articles from magazines.  
 Useful for discussion and ideas for writing.  
 L.A. Times Opinion section.  
 Stress off-beat ideas useful for argument.  
 Watkins, Practical English Handbook.
- d. Duplicated materials.  
 Collection of current essays, articles, adjusted to sense of the class, including stories if interest is shown.  
 Watkins, Practical English Handbook.

#### College 8:

- a. Skwire, Writing With a Thesis.  
 Stress on thesis. Well-organized, clear directions for writing in rhetorical patterns.  
 Strunk and White, Elements of Style.  
 Compilation of Strunk and White that covers mechanics.
- b. Stewart, Contemporary College Reader.  
 Beautiful graphics. Variety of writers from Thoreau to Didion.  
 Selections combined with directions on writing well followed by "seminal ideas to seed rain clouds for next rain."  
 Tibbets and Tibbets, Strategies of Rhetoric with Handbook.  
 Useful apparatus for rhetoric. Valuable handbook. Directions for writing term paper with model.
- c. No text.  
 Teacher is own handbook.  
 Films.  
 Controversial, for discussion and demonstration of fallacies.  
 Teaching aid to strong section on logic.  
 Videotapes.  
 Analysis of commercials according to logical implications.
- d. Ferrell and Salerno, Strategies in Prose.  
 Interesting variety of writers from Johnson to Didion. Clear, good reader - not best rhetoric. Essays models for organized writing.  
 Harbrace College Handbook.

- e. Weiner and Muller, A Short Prose Reader.  
 Rhetorically-oriented. Writing assignments related to readings.  
 Pearlman, Guide to Rapid Revision.  
 Recommended for weaker students.  
 Strunk and White, Elements of Style.  
 Direct presentation. Clear examples.  
 Metropolitan Museum slides of 16th century paintings on the Christmas story.  
 Motivate class attendance during holiday season.  
 Film: Streetcar Named Desire.  
 End-of-semester reward. Source for topics.

#### College 9:

- a. Muscatine, Borzo College Reader.  
 Sophisticated essays. Works thematically. Teaches implied thesis. Good discussion material.  
 Perrine, Literature.  
 Used during first third of course to teach organization.  
 Scholes, Elements of Fiction.  
 Teaches short story.  
 Original modules.  
 Grammar, writing, detailed review of sentence structure.  
 Progresses from basics to documentation.
- b. Muscatine, Borzo College Reader.  
 Perrine, Literature.  
 Gallo and Rink, Shaping College Writing.  
 Approaches topics with emphasis on controlling idea, unity, coherence. Some exercises.  
 Film used sparingly.

#### College 10:

- a. Schrodde, The Conscious Reader.  
 Varied subject-matter, style, point of view, organization.  
 Challenging essays. Readings organized to gradually expand areas of existence and perception.  
Harbrace College Handbook.
- b. Sullens and others, The Inquiring Reader.  
 Upgraded remedial text arranged thematically. Includes short stories and poetry.
- c. Smith and Liedlich, From Thought to Theme.  
 Current issues dominate wide range of topics. Ecology-oriented.  
 Films.  
Writers on Writing used as starter for course.  
Talking with Thoreau accompanies White's essay.

- d. Baldwin, The Fire Next Time.  
     Didion, Slouching Towards Bethlehem.  
     Orwell, A Collection of Essays.  
     Saint-Exupery, Wind, Sand and Stars.  
     Collection of reading material focuses on specific writers,  
     superior models, diverse styles. Encourages students to write in  
     their own voice. No apparatus introduced for fresh approach to  
     each author without preconceived ideas of what to look for.  
     Dictionary.
- e. Sullens, The Inquiring Reader.  
     Narration, description, abstract, and philosophical ideas provide  
     stimulating variety.  
     Gorfeld, A Concise Guide for Readers.  
     Combination of rhetorical models, correction symbols, and  
     handbook.

College 11:

- a. Clark and others, About Language.  
     Readings about language; basis of course.  
     Harbrace College Handbook.  
     Handouts.  
     Poetry, stories, additional materials.
- b. Baylor, Detail and Pattern.  
     Mainly essay collection which combines new and traditional material.  
     Hall, Realm of Fiction.  
     Develops rhetorical approach to writing about short stories.  
     Encourages critical reading. Brevity of material allows some in-class  
     reading to assure prepared discussions.  
     Cohen, Writing About Literature.  
     Optional as self-help.
- c. Flynn and McGuire, Design.  
     Rhetoric and essay anthology. Reading essays more important than  
     reading fiction in expository writing course. Adheres to ten-dollar  
     expense limit.  
     Mullar, Basic English Handbook.  
     Pocket dictionary.  
     Sample essays by students and professionals.
- d. Hairston, Contemporary Rhetoric.  
     Preparation for learning about rhetorical modes in writing.  
     Develops ability to organize and understand logical development of ideas.  
     Howe, Fiction as Experience.  
     Encourages writing that evolves out of students' own experiences.



### III. What kinds of writing assignments and topics do you generate and why?

Because of their great volume, most of the valuable materials accompanying the following answers have been divided between this report and the accompanying collection of writing tasks.

The stimulating, varied approaches to writing assignments reflect independence and imagination. A common goal, reached with such diversity, appears to be mastery of rhetorical forms.

#### College 1:

- a. Students discover their own ideas by exploring a given theme through assigned reading, class discussion, and independent study. They are expected to write thoughtful, well-organized essays which examine the nature of fiction in general and explore meanings of specific stories as well as the insights each provides into time, place, and character. Essays must be three to four pages long in correct manuscript form, including statements of purpose and central idea. Students do only expository writing. Topics are generated from both reading and discussion. Fifteen to twenty original writing suggestions accompany each story. For instance, "Discuss how we know 'What people are' in fiction, using the characters of several stories as examples."
- b. Writing assignments are analytical rather than descriptive. At first, students compare and contrast something connected with the reading material, using a clearly structured rhetorical form. Next, they decide on an original topic within this structure, finding similar themes running through several stories. By looking at these possibilities, they learn to originate topics.
- c. Assignments are designed to teach students to analyze both literary works and their personal experiences. Critical thought is combined with effective writing. All assignments require answers to questions related to readings and an essay on the readings, stimulating discussion and selection of topics.

#### College 2:

- a. The purpose of the course preparation for other college writing. Assignments deal with argumentative topics rather than personal experiences as the basis for rhetorical modes with one literary analysis paper. A research paper which may be written for credit in another course as well as this one, but must meet the composition course requirements of being argumentative, having stated sources, and being of the required length and format. Students choose their own topics with the approval of the teacher. <sup>2</sup>

- b. Writing assignments based on rhetorical methods of development. A variety of tasks are given, such as in-class paragraphs to learn about controlling ideas, topic sentences, development of supporting materials, and revision.<sup>3</sup> Copies of best student efforts are distributed for encouragement. Students list ten topics that interest them - these are used for the semester.<sup>4</sup>
- c. Students work with a prolific syllabus which includes work sheets on the paragraph, diction, connotation and denotation, style, levels of abstraction,<sup>5</sup> sentence patterns, usage, and much more.<sup>6, 7</sup> Topics include broad or specific choices generated principally by the teacher. Students discuss a subject, find an angle, and argue a stand. Sometimes they develop specific subjects from a general topic, exercising freedom within a prescribed limit.
- d. Assignments are adaptations of the Garrison method. At the first class meeting students complete an introduction form stating their interests. At the second meeting they write an in-class essay where strengths and problem areas usually become apparent. Early assignments are somewhat lock-step, although they choose their own topics, clearing with the teacher. Individualized writing exercises are assigned in conference. A third of the course consists of writing one long paper, because students must learn how to produce research papers required for other courses. In an additional teaching project, a clustered organization of courses, this teacher gives interdisciplinary writing assignments.<sup>8</sup> "This attempt at correlating courses has been very stimulating," she writes. "I wanted my students to write an argumentation research paper, 'pretend' blue books, and papers that required the traditional form, such as definition. I also wanted them to write a review or critique and to experiment with some freer forms. I discussed their assignments with eight other instructors and was able to make most of my assignments do double duty. For example, the first paper assigned in History 180 was a definition of civilization, and although I would have started with an easier form, the students wrote and rewrote and no one gave up. The history instructor said it was the best set of papers he had had for a class in five years, so we were all pleased. There was certainly no motivation problem."
- e. Assignments are limited to one paragraph for the first two weeks. Early assignments include description and narration, gradually working into rhetorical forms. Students choose their own topics, shaping them more specifically toward the end of the course.
- f. Assignments include four to six of the rhetorical forms. Topics grow out of reading assignments.

### College 3:

- a. At first, students work in groups on several spontaneous, short papers, mainly experiential, which are reviewed at mid-semester.<sup>9</sup> Also, short essays are assigned, such as an "early memory" which

students prepare by interviewing an older person and sharing their material in groups. Next, they write an early memory of their own, getting help from their parents or anyone else they choose to contact. These papers are also shared.

- b. Assignments include essays that follow rhetorical patterns in a general rather than a specific way. Topics are based on discussions of reading materials, the media and handouts designed by the teacher.
- c. All assignments are prepared by discussion and film. See answer to question 2.
- d. Assignments begin with a short descriptive piece which leads to a short inductive essay, followed by papers that utilize rhetorical patterns. Next are longer papers such as reviews, personal essays, and three-point academic essays. The best students write narrative essays as a reward at the end of the semester.
- e. Assignments include use of rhetorical patterns and report-writing. Ideas are generated by personal experience, analytical papers, information on handouts, journal entries, TV commercials. Assignments are adapted further to individual needs and interests by use of the conference.
- f. Students write six essays, from narration to analysis, plus a research paper with emphasis on documentation. Topics are chosen by discussion and reading. A method for finding topics is by working with a partner. Each student writes introductory statements for any five topics. After getting feedback from his partner, he selects the best one.
- g. Rhetorical forms are the basis of all assignments. Short research papers stress content rather than form. Varied assignments include interviews, writing a description without using the verb, "to be," in-class responses to readings or discussion. A ten-page research paper is assigned at the end of the semester. Students choose their own topics for all writing.

#### College 4:

- a. Assignments are progressive, with the teacher first reading aloud something current, provocative, and controversial, to which the students write a response. Next is a quick review of basic paragraph unity.<sup>o</sup> Then students write the whole essay, building on the basic components of unity, coherence, adequate development, and thesis. The teacher uses a process called "retailoring"; students "retailor" assignments in the text, based on their own knowledge and interests.
- b. Assignments include twelve papers with no due dates. Research papers are omitted since they consume too much time. The new text this semester includes prewriting exercises which will be put into use.

- c. Writing is approached according to rhetorical patterns of organization." Students work for focus and thesis, even in descriptive papers which must support a dominant impression. In-class writing consists of essay answers to reading quizzes. Writing is structured during the first half of the semester. The students work on a thorough research paper, important because of the same requirement in other courses. Work is independent following a schedule of due dates for note cards, bibliography, and so on. Class time is used for at least two conferences with each student. All work must be checked out at each class meeting before students go to the library to work. Most important--students must collect some raw research, a requirement that involves application of a personal experience which adds vitality to the paper and forces synthesis of materials. Topics are suggested by the teacher; students may choose their own within a framework.<sup>12</sup>
- d. Students must be able to explain an idea presented by someone else. Early papers allow them to explain their own ideas. All rhetorical papers are called explanatory essays, although various patterns and their structures are emphasized. Topics are always controversial.
- e. The first few weeks include a review of basics followed by work on style, vocabulary, and sentence structure. A successful warm-up topic is, "What makes an ideal restaurant dinner?" The first long assignment deals with "Education" in relation to readings in Norton. Sometimes students argue both sides of the same subject in two papers. They write on original subjects that demonstrate imagination and variety--most important is variety. For instance, a topic that demonstrates variety for a definition paper would be, "What is your definition of a good cop?" Term paper<sup>13</sup>

#### College 5:

- a. Assignments follow The Craft of Prose, rhetorically organized from process to argumentation. The teacher assigns a choice of topics, or students may get approval for their own, as long as they are limited.
- b. Generally, writing assignments suggested in the text give students security. Later in the semester they have other options. They contract to complete five papers in six weeks, in or out of class, turning in not more than one per week. Each completed paper is corrected and handed in with the next paper in conference. This paper finds them responding to general comments and suggestions related to the previous paper, precluding the need for rewrites. Writing assignments also take place in writing-in-progress workshops where students work in pairs or in small groups. They react to each other's papers on a dittoed handout, providing valuable feedback.<sup>14</sup> Each student keeps his own check sheet to identify problem areas and particular errors in each paper. One writing problem is that students try to do too much, and the following assignment helps to correct it:



"Write a paper describing how your time is spent. Set up categories to account for the actual hours spent each day on various activities." Students become aware that too little time is given to studies and learn to make better use of it.

- c. During the first two weeks only paragraphs are assigned in order to give a sense of the topic sentence, unity, and coherence. Then assignments branch out. Rhetorical patterns are not stressed. There is a wide choice of topics based on discussion.
- d. Writing assignments include formal essays based on the rhetoric text and described in more detail on an assignment sheet. The first paper is a five-minute reaction paper, providing practice in limiting the topic and in clear thinking. Some in-class workshops early in the semester deal with limiting topics and using specific examples. Other assignments adapted to rhetorical forms, are based on films, such as Rodeo and on short stories. For example, an analytical paper on character is written in relation to A Rose for Emily. Students may bring rough drafts to class for help.

#### College 6:

- a. All assignments deal with the rhetorical development of ideas. Topics are generated by the teacher. Students choose their own topics for research papers. Two weeks are spent on going over the general approach to this paper, the use of the library, and finding other sources for reference materials.
- b. All assignments stress the use of rhetorical patterns. Students also work on vocabulary and paraphrasing. Cause-effect and classification papers bring the poorest results because these concepts are the most difficult to understand; definition papers bring the best results. The research paper begins with a "treasure hunt," a library assignment in which students answer a set of questions that takes them all over the library for answers. It teaches them where they can find necessary materials. Topics are taken from the text and assigned by the teacher. Students never select their own topics because they need direction in learning to recognize worthwhile topics.
- c. Each week students find one error in their papers which the teacher explains. This builds up to students doing their own critiques. After six weeks they determine strengths and weaknesses in their writing, referring to their papers on definition, contrast, and any two others of their choice. A critique is brought to class, and in class a critique of the critique is written, building on their strengths. Proliferous reading assignments develop reading skills.

#### College 7:

- a. Assignments include four personal experience papers that stress a shift

in point of view. Students recount an episode in their past, bringing out as effortlessly as possible its most universal significance. They may write about the same experience for all four papers, but must present it from four different points of view. Two assignments are argumentative. All writing is expository. The teacher suggests topics and brings out the importance of flexibility in handling them. The teacher writes along with the students.

- b. All assignments are free rather than structured or directive. During the fourth week the class forms groups of ten where students read completed papers, discuss them, stress writing approaches, and critique each other's work. Papers are not graded and may be revised. At midterm, students choose any two of five completed papers to turn in for grades. The same process is followed during the second half of the semester. Students write ten papers out of class and a number in class. A six to twelve-page research paper must also be written over a period of thirteen weeks to lay a foundation for academic needs and to familiarize students with fundamentals of library research. There is complete freedom of choice in topics. Since one of the writer's greatest responsibilities is to be able to come up with something to say, why should the teacher do that work for the students? He is there to help when needed. If students cannot handle the freedom of choosing a topic, they confer with the teacher to exchange ideas and listen to suggestions.
- c. Assignments start with description, go on to comparison, cause-effect, style, and end with argument and persuasion. One assignment on style consists of writing an essay from a child's point of view (making it also an exercise in using simple structure and simple sentences). Another requires writing a strong letter of advice from a parent (using the parent's point of view) to a person of the same age as the student and then writing the reply (which could be written by a person of any age--it could be what the student would reply now or in ten years). This assignment allows the expression of emotion in two distinct styles. The research paper is a compromise and does not include the actual writing of the paper, but only the preparation. Students do the research, filling in half as many note cards as would be needed--they learn to use library resources such as the New York Times Index and the micro-film machine. The teacher goes over the note cards carefully which must include quotation, summation, outlining. Students learn to do research, but the last anguishing week of suffering is avoided. Topics are open, although argumentation papers are controlled by limited topics to keep students from writing on abortion and marijuana, high school topics which could be plagiarized. An acceptable topic would be, "Harp seals - hunting or not hunting."
- d. After a class discussion on interviewing--how to ask questions--how to answer--how to listen--students interview each other, working in pairs. The interviews are written up as essays and partners exchange papers, filling out critique sheets followed by discussion.<sup>16</sup> On the basis of these written and verbal comments the essays are rewritten



and read by another peer as an "essay" essay and again critiqued.<sup>17</sup> The writing process continues in this way. Further writing takes place in groups of four based on discussion of topics.<sup>18</sup> One topic, for instance, is on "values": "What values are most important in society?" Each group has 1000 points with which to "bid" on a value they decide on. When they "win" a value, the group writes an essay on that value and all sign it. Then each group member writes an individual essay to defend the value. Students bring these essays with three copies to class. Other group members read the essays and then fill in a peer critique<sup>19</sup> through three stages: a rough draft which is discussed with peers, a rewrite which goes to peers or to the teacher, and a final rewrite. Work with rewriting alleviates fear of change. Group work encourages writing for a wider audience than the teacher and eliminates "psyching out" what the teacher wants. Each student has at least three conferences with the teacher.

#### College 8:

- a. Papers begin with the familiar.<sup>20</sup> Most important are two comparison-contrast papers. All assignments cover rhetorical patterns. The research paper is generally a five-week assignment with a topic on colonial or revolutionary America, such as "Colonial Courtship and Marriage," or "Scientific Interests Among the Colonists." The bibliography consists of books that belong to the teacher. Students earn double credit for this paper which is written in conjunction with two participating teachers in the history department. The teacher assigns a choice of topics related to readings in the text. All topics relate to student interests. Social issues are not included because most students do not read the papers or keep up with current events and have no common background for analogy.
- b. A favorite assignment is based on Didion's essay, Some Dreamers of the Golden Dream, with which students can identify. They understand the portrait and see value in their own landscape--something that has its own power and fertility. Following Didion's style, students write a story about someone they know who has lived the California dream, someone not too close. This assignment is especially good as a start because students find their own voice, they have something to say--to focus on--and they are able to recreate totally scenes with details. All these features help toward organization. For another assignment the teacher brings to class a variety of colored papers. Students choose one of the colors and write an in-class detailed account of five thoughts the color provokes. At home they write a short paper expanding one of these associations. Another assignment begins with the teacher reading aloud an essay that is written in elegant language in order to convey a sense of writing that contains color, sound, and subtlety to demonstrate enduring beauty in subtle effects, as in a Turner landscape. For yet another assignment the teacher reads aloud a story he has written. The narrator is a nineteen-year-old girl. The class checks the story for credibility: How does the girl express herself? What idioms does she use? Where does she shop for clothes? Where does she ski? In how many places does the story ring true? Students become conscious of the need to use exactness of language and detail. In general, topics are related to readings.

- c. Fifteen in-class "quick writings" help students to understand where they are heading. An example of a "quick writing" on definition is: "Without mentioning the word you are defining, give one concrete example of an abstraction." Good papers are read to the class and then discussed. Most topics are suggested by readings; others deal with the media, such as a paper on the effects of advertising, for example. <sup>21</sup>
- d. Assignments progress from simple to complex--from description and narration to a research paper. Many assignments are taken from, Help! Expository essays relate to readings. The research paper closely relates to students' areas of study and sometimes reinforces or even changes their majors. If papers deal with foreign subjects such as electronics, other teachers assist in going over them. Most topics are suggested by the teacher.
- e. At first, students write a paper to introduce themselves. The teacher does not grade it in detail. Next, they write a personal experience paper: "Write about a condition that affected your parents' relationship with you. Account for its effect on you." The assignment stresses analysis of a thesis idea, patterns of illustration, and the need for an authentic voice. Students choose their own topics.

#### College 9:

- a. At first, students work on sentence structure and then move on to writing paragraphs based on ideas in the text. They develop an essay on an idea that is remotely related to a concept they might find in the first three reading assignments. The next essay is a discussion of the relationship of ideas found in two of the three readings. After this, papers must have an implied thesis based on a subjective essay, such as Orwell's Shooting an Elephant. The assignments that follow are based on short stories, beginning with a first person narrative. The second half of the course consists of a module on documentation based on the MLA style sheet. As a trial run for this assignment, the teacher gives the text and criticism for One Flew Over the Cuckoo's Nest, after which students choose their own topics to carry out the project. Topics for all papers are discussed in class.
- b. The first assignment is a paragraph on the topic, "Attending college is expensive." (From Shaping College Writing.) The teacher lists major ideas for other papers and students provide specifics for each idea. One assignment, "Write exams for other classes," bridges the gap of pigeon-holing disciplines. The Crito, one of the readings, is taken out of context. Students bring the material to their own world, writing on such ideas as, "The state educates, protects," and "Do you today feel an obligation to the state?"

#### College 10:

- a. A list of relevant, varied topics for each section of the text,

are written mainly by the teacher.<sup>22</sup>

- b. Assignments include brainstorming and writing in rhetorical forms with focus on a main idea or on a general response to readings. Any honest statement provides an interesting and compelling writing task, such as, "I never told anyone this before, but..."
- c. The course is based on a current controversial topic which also becomes the subject for a research paper. All papers follow rhetorical forms. Students discover their own topics by the following procedure: The teacher asks the class to suggest five important changes they would like to see in the next five or ten years. Groups form to discuss their ideas and to formulate topics.
- d. A starting assignment requires students to write imitatively about a personal experience. For example, they may imitate Didion's Going Home by writing their own "Going Home." The research paper is a biography of one of four major writers studied during the semester. The teacher offers many writing assignments for all the reading material.<sup>23</sup>
- e. Alternating with seven written essays are four summaries of readings to articulate someone else's ideas. The first summary states the relationship major to subordinate ideas. The next three summaries are personal commentaries based on personal experiences. Three or four impromptu in-class papers require support of a five or six sentence statement in twenty to forty sentences. The research paper follows McCrorie's "I Search" method.

#### College 11:

- a. Students work on research in the OED to prepare a paper in the area of semantic change. Throughout the semester writing assignments deal with language and readings related to language: essays, poems, Helen Keller's story, Emily Dickinson (for definitions), etc. A paper on slang, or, if desired, on a four-letter word, deals with the appropriateness of language and accounts for its history. The result is an understanding of the development of English, of levels of usage, and of the power, nature, and history of language.
- b. Beginning writing assignments go from the general to the specific. A synopsis/summary distinguishes summary from analysis. Class discussion leads to writing approaches, such as the application of rhetorical forms to writing about the short story.
- c. Assignments begin with personal experience papers, description, and a character sketch. Seven to eight 400-500 word themes follow rhetorical patterns that include a process paper, comparison-contrast, opinion, and argument. Topics come from the text and the teacher.
- d. Writing assignments include description, narration, analysis, and argument. Bringing best results is the extended journal entry. Students collect material on one of three topics on a master list for later use in a long paper.

IV. Does your course include journal writing? How do you use it? What is its value?

Diversified responses indicate that a majority of teachers either strongly oppose journal writing or have no time for it, while a few teachers enthusiastically praise its value as a part of the writing process.

College 1:

- a. Although journal writing is not a part of the course, students are encouraged to use it as an approach to writing.
- b. No time during a short eight-week module with weekly papers.
- c. No time during an eight-week module.

College 2:

- a. No time, although it would be valuable in a course other than composition.
- b. No.
- c. No time, although it is sometimes used as a loosener-upper.
- d. The private journal is prescribed for students who are not used to their "written" selves. Students write a statement that they are keeping journals. Dialogues from the Intensive Journal Workshop are used for a number of papers in the pre-writing stage. For example, in order to prepare to write an essay on the impact of someone else on one's life, the journal is used for writing private dialogue with that person. Also, in preparation for the research paper the student writes a dialogue with his opponent in order to understand not only the logical but also the emotional elements of the argument.
- e. The journal is used in varying amounts depending on its benefits. Credit is given. Teacher response to journal writing encourages an indirect follow-up in the improvement of writing ability. Some journal entries are assigned, such as revising an earlier entry or writing ideas on a given aphorism. Journals keep students writing, relax the writing process, loosen up writing, and provide a source for ideas.
- f. No.

College 3:

- a. Yes! Sometimes the class keeps a journal the entire semester for extra credit. The teacher plans to give a three-week unit on journal writing. It puts students in touch with themselves and their feeling, builds confidence, helps stimulate ideas, and encourages sense awareness. Some of Progo's ideas are adapted in teaching journal writing.
- b. No.
- c. No.
- d. Not yet. A teaching technique is in process. It's a good generation device, a "keep 'em writing" technique.
- e. Journal writing is taught in a separate class. Nine assignments cover nine weeks. Students write daily in class besides twenty minutes to half an hour at home. Some teacher-directed topics are: "Where are you in this world?" "Describe the contents of your purse. See how these relate to your position in this world." Students write a life history, noting key points in their lives, pinpointing them in three lines and then writing an expanded entry on one of those points. If directed, free writing improves structured writing. It generates responses. A text-in-process contains fifty pages on journal writing.
- f. Journal writing is a device for preparation of all assignments. The teacher reads one week of ungraded entries at mid-semester.
- g. No.

College 4:

- a. Prewriting devices are unnecessary. Journal writing caters to delinquency, assuming students need it. Students should keep a journal outside of class, writing responses to their environment and getting into the habit of daily writing.
- b. Journals are recommended but not required.
- c. No time.
- d. No time.
- e. Journals are not required, although the teacher is not opposed to the idea.

College 5:

- a. Journal writing was used once and did not improve writing quality.



- b. -----
- c. No, not in this course.
- d. No.

College 6:

- a. It was unsuccessful.
- b. No. It is impossible to read journals and they are too loosely structured.
- c. No. However, students learn to do a ten-minute non-stop writing task. Also, writing outside of class for ten minutes a day is encouraged to bring together the hand and the brain.

College 7:

- a. No. This course is concerned with more formal writing. Journal writing belongs in junior high school.
- b. No time.
- c. No.
- d. No. Although it is good in its way, the writing course is more organized.

College 8:

- a. No.
- b. No. Much of the content of journal writing is ordinary rather than elevated. A few times during the semester automatic writing is used for 4 to 5 minutes as a device to discover ideas.
- c. No.
- d. No. The concept generates self-indulgence. It does not help the student to learn about structure; it does not help with writing a logically ordered essay or with tighter sentence structure. It does increase awareness.
- e. No success. The journal is just a diary.



College 9:

- a. No. It is fine if followed up, if more than busy work.
- b. -----

College 10:

- a. No. It is used in other courses and is better for more motivated, sophisticated students. It has been used successfully in a course on women authors.
- b. -----
- c. Yes. It is used successfully to help students come to terms with what's happening in their lives.<sup>1</sup> The Diary of Anne Frank,<sup>2</sup> Thoreau's journal,<sup>3</sup> and other examples are used as models.
- d. No. Students have basic skills and structured writing must be the main focus.
- e. Journals are no longer written because it is impossible to respond to intimate, emotional content, and it is impossible to read through such a large volume of writing. However, it promotes fluency and is helpful for students who have written little in high school.

College 11:

- a. No time. If possible, it would have related to the students' own development of language awareness.
- b. Journal writing is required, moving in the direction of assigned rather than free topics. Topics are related to readings with the journal a bridge for finding individual writing style. One problem is evaluation. For credit, the teacher reads two entries selected by the student. Students evaluated journal writing as having had no value at all and also as having been the best thing they had ever done in school. Advantages: loosens up style, encourages relaxed writing, helps with finding ideas.
- c. No. Reading journals would be an intrusion of privacy.
- d. Yes. Keeping journals stimulates writing ability. During the semester, journal ideas are developed into themes. The entries are written at home and only occasionally in class. Assigning topics counteracts the tendency to keep a diary. Entries vary

in length from three to four sentences to several pages. Journal writing provides practice in writing and in finding material that matters to the student. It eases the transition from unstructured to structured writing. It is also useful as a personal tool. The English class should make a connection between literature and life, and the journal makes this bridge a reality.

- V. (a) How do you correct papers? (b) How do you determine grades?  
 (c) What are your achievement expectations?

Three related questions have been combined. The conference method seems to be much in use. Handbooks appear indispensable. Written comments are almost universal.

College 1:

- a. (a) Harbrace correction symbols along with positive comments and the phrase, "See me," replace negative comments. Conferences help with writing problems.
- (b) Written work is measured by a grading scale.<sup>1</sup>
- (c) Relate structure to content, think critically, improve writing techniques and abilities, do research, and appreciate writing as a human activity and as an art.
- b. (a) A written dialogue takes place between the student and the teacher.
- (b) Grades reflect a subjective, overall impression and count more heavily towards the end of the semester.
- (c) See answer by a, above.
- c. (a) Harbrace symbols and notes plus descriptive comments and conferences.
- (b) A grade handout is used for reference and in conference. Only a grade of C or better is given on the first paper. All grades are based on revisions. The final grade is an average of five out of six essays plus the final exam, which is a take-home essay.
- (c) See answer by a, above.

College 2:

- a. (a) Correction symbols and remedial reference in the text. Written comments are positive and vary in length from three to ten sentences stressing structure and thesis development.
- (b) Grading is informal, holistic, intuitive, with an absolute standard mixed in. Only rewrites of the first two essays are graded. The research paper counts 30% and ten essay grades count 70% toward the final grade.<sup>2</sup>
- (c) Competence in writing or grade of C, which means writing communicates clearly and is fairly succinct.
- b. (a) Harbrace correction symbols adapted to a handout, comments

- that begin with encouragement, and conferences to motivate students as a result of greater information flow.
- (b) Papers are graded during the seventh week when students select one of them for a grade. After that, grades are given only if students want them. However, the research paper receives a double grade because of the work involved, as does the final exam.
  - (c) Improvement in writing skill, particularly in structure and use of details.
- c. (a) Correction symbols on a handout with emphasis on verbal comments, although some are written.
- (b) Papers are graded on sustained improvement. Letter grades are given only during the last two-thirds of the semester.
  - (c) Twenty out of thirty students should pass with a C or above. Out of twenty-three, about half should have B's or A's. Main objective--as many students as possible write decent English. Focus of effort should be on D, C, and B students, especially the C's that ought to be B's.
- d. (a) A handbook and prescription sheet for grammar and rhetoric and conferences according to the Garrison checklist, and exercises are assigned to correct favorite errors. Errors are neither over nor under-explained; one-to-one tutorial help is given.
- (b) The focus is on writing; no letter grades are given until the seventh week. After that, students may ask for grades, and if not satisfied, may ask how to improve. At the end of the semester students submit their three best papers for two-thirds of their grade. In this way, there is no penalty for what they do not know at the beginning of the course.
  - (c) Department objectives.
- e. (a) Conferences, if time. Otherwise, written comments typed on a separate sheet make students find and correct their errors. Research papers receive regular written comments with a generalized comment at the end.
- (b) Evaluation depends on ten assignments, with the research paper counting as two. The final exam consists of rewriting any two papers except the research paper. Two-thirds of the final grade is based on class work and one third on the final papers; sometimes the ratio is half and half, depending on the student.
- f. (a) Standard proof marks in the margins and a final written comment.
- (b) After papers are corrected, the original paper is graded. Grades are based on language and usage, organization and development, and least of all, content.
  - (c) A grade of C, competence in writing for other classes, and confidence in the ability to express oneself acceptably in other classes.

College 3:

- a. (a) -----
  - (b) Some assignments are checked off without being graded but are given credit. Grades depend on attendance (because of daily experiential writing exercises), classroom participation, and improvement.
  - (c) Improvement.
- b. (a) Work with the students while they write; give immediate feedback to completed papers. Final rewrites are typed, corrected, and graded. During the middle of the semester, give written comments.
  - (b) Grades are discussed and determined subjectively.
  - (c) Write publishable essays.
- c. (a) Conferences. Most important are style, organization, and sentence structure; least important are mechanics.
  - (b) -----
  - (c) Good research paper. Course objectives.
- d. (a) Check marks only, followed by conferences. Assignments completed when papers reach standard of quality which reflects clear, readable prose.
  - (b) No grades on papers, just on number of assignments completed.
  - (c) An A paper with a personality.
- e. (a) Conferences. Work from large to small problems.
  - (b) Grades only on long papers unless requested. Grade levels demonstrated by example. Final grade includes all work. Students track themselves. C level students not required to complete all papers.
  - (c) Write on competent freshman-year college level. Skill enough to write one's way through college.
- f. (a) Correction symbols and written comments. Conferences after every two papers.
  - (b) Grades split--one for content and organization and one for mechanics. No rewrites or make-ups. Grades based on skills and class participation.
  - (c) -----
- g. (a) Correction symbols and written comments.
  - (b) Final grade weighted more heavily at end of semester based on last several papers.
  - (c) Clear, correct, semi-intellectual writing level.



College 4:

- a. (a) Written comments. All papers revised.
- (b) Traditional grades based on early contact with students.<sup>3</sup>
- (c) Course objectives.
- b. (a) Written comments plus conferences during office hours if students wish. Papers returned during class with verbal comments by teacher to make each student aware of a face-to-face responsibility for his writing. Keeps writing from becoming an antiseptic experience. Rewards good writers.
- (b) No grading formula keeps grades flexible and intuitive.
- (c) Writing assignment completed faster. Student satisfaction with writing skill.
- c. (a) Conferences. Written comments on formal papers. Handbook symbols.
- (b) Grading on early papers de-emphasized but necessary for orientation. No averaging, but all grades recorded. Final grade depends on final work. "A-in-the-sky" shows exceptional work.
- (c) Departmental objectives.
- d. (a) Errors indicated on checklist for corrections based on structure, evidence, and development of ideas. Students see errors without marking papers.
- (b) Handout describes grading standards. Structure rigid; grading loose. An A paper would win a debate. Final grade based on averaging most important assignments, discarding two lowest grades. †
- (c) Demonstration of real, regular, confident proficiency in explanatory structure, not just spontaneous recounting of personal experience. Ability to deal with writers and subjects that express controversial ideas. Ability to cope with argumentation. Analysis of expository prose.
- e. (a) Most comments written. No rigid system of correction.
- (b) C theme is adequate (can be free of error and still get a C). B indicates paper does things with language and argument.
- (c) -----

College 5:

- a. (a) Correction symbols handout. Written comments. Personal responses. Always include one good and one constructive comment.
- (b) Letter grade after corrections completed. Students number

errors in order of appearance and make corrections over and over until accurate. Repeated revision increases awareness of errors: (1) highly visible after numbered and corrected on separate sheet; (2) mechanical errors become nuisance; (3) forceful confrontation and solution of writing problems. As semester progresses, mechanical corrections more general. Final grade based on improvement.

- (c) Know what a thesis is. Be able to state a limited thesis developed with vivid details based on personal experience and written with generally correct mechanics. A or B students show personal style. Improvement in reading comprehension.
- b. (a) Brief terminal comments and mechanical corrections.
- (b) Double grade covers content and mechanics. 5, 6
- (c) Charted on handout.
- c. (a) Students write on every other line--comments written in between. Errors corrected by teacher. More meaningful than student corrections.
- (b) Grades adjusted to merits of individual classes. Final grade based on improvement, quizzes, and grammar. Essays worth two to three times as much as quizzes. Final counts most.
- (c) One grade-level of improvement plus clear, concise writing that has some style.
- d. (a) Comments written. Conferences for problems. Help with rough drafts early in semester. Standard correction symbols.
- (b) Grading tough, careful, ruthless. Double grades for content and grammar. During last two months, second chance allowed for better grades. Final grade based on quality of work at end of semester.
- (c) Progress plus ability to select an idea of some merit, limited and developed with supporting detail, good grammar, and coherence.

#### College 6:

- a. (a) Departmentalized detailed correction sheet plus short written comments at end of papers. Two conferences per student.
- (b) Grades based on content and supporting material with little stress on mechanics. Rewrites accepted if assignments misunderstood.
- (c) Limit topic, narrowing it to good supportable thesis statement. Proper use of rhetorical patterns.

- b. (a) Correction symbols and written comments. Conferences for extreme problems.
- (b) Grades penciled--less offensive. Papers not handed in get F. Grades lowered by half for each day late (promptness graded positively). Final grade averages all essays.
- (c) Read, analyze, discover and understand main points in college-level reading. Write well-organized essays on variety of topics.
- c. (a) Corrections on day papers turned in (for teacher's mental health and for students' continuing sense of what they've done). Ten-minute conferences with all students during first month. Standard mechanical corrections. Written comments note strengths; negatives discussed in conference.
- (b) Grading is continuous correction procedure, individual tracking of strengths and variations following three successive papers. Grading standards set up with class using behavioral objectives as guidelines. Double grades. Rewrites rare; revisions applied to quality of writing in succeeding paper.
- (c) Think clearly, relax, write better, read, express thoughts. Writing not intimidating.

#### College 7:

- a. (a) Papers proof read. Single written comment, "see me." All corrections made in conference during Friday class meetings.
  - (b) No "standards." Based on gradual improvement. A "patsy" when it comes to grades. Poor beginner who writes well at finish gets A.
  - (c) Evidence of improvement; excitement about writing; good feeling about oneself as a writer.
  - b. (a) Written comments. Conferences during office hours. Group discussions. Look for evidence of intended effect. Basic are fragments and run-ons, followed by organization.
  - (b) Point system for grades allows leeway and accuracy. Students know where they stand at all times and recognize relationship among assignments. Learn to organize time accordingly.
- 100 points - out-of-class writing
- 50     "     - in-class writing
- 300    "     - research
- 100    "     - 4 vocabulary tests
- 5       "     - reading quiz

Later in semester students lose points writing run-ons and fragments--receive debit sheet to motivate carefulness.

- (c) Well-organized, coherent paper.
- c. (a) Minimum number of comments--too many cannot be absorbed. Positive comment followed by comments on two prevailing weaknesses--sentence structure and word choice. Maximum of eight handbook symbols.
- (b) B+ papers get final A. A's too early cause coasting. Usually a third of class gets A, a half to a third gets B and others get C. Grading depends on clarity, coherence, structure, and communication rather than on creativity and innovation. Coded grade on first two or three papers focuses student attention on comments and improvement rather than grades.
- (c) 500-word essay that clearly and effectively makes a point, explains it, catches reader interest, has conviction. Same expectation cannot hold for all students. Not competitive, rather self-improvement.
- d. (a) Handbook symbols. Written comments.
- (b) ----
- (c) Clearly developed ideas.

#### College 8:

- a. (a) Cover themes with red ink. Mark all grammatical and mechanical errors. Look for organization and development.
- (b) Grades depend heavily on mechanics. Grading scale: 90-100 = A, etc.
- (c) Adequate prose, acceptable grammar, proficient application of rhetorical patterns in answers to essay questions for other courses.
- b. (a) First, written comments on correctness, mechanics, and other obvious aspects of writing skills. Next, comments to suggest another way of seeing--of recognizing more possibilities for development of ideas. Finally, comments achieve balance of praise and blame.
- (b) Standards for A papers demonstrated by student reading aloud an A paper, lending it writer's voice. Grades demanding. An A is mechanically close to perfect, displaying craft; B completes assignment as asked.
- (c) See things in a new way. Write with confidence, clarity and a little more personal revelation.

- c. (a) No system. Fairly long summary comment. Note mechanical errors. Rewrites rarely show improvement--not required.
- (b) Good student examples demonstrate grading standards.
- (c) Clear, persuasive, concrete, grammatically free writing as found in Parade magazine.
- d. (a) Conferences with problem students. Written comments begin with positive statement. All errors marked. Comment on mechanics: "You're much too good a writer to be making these kinds of errors."
- (b) Final grade averages all papers with term paper grade counting as two.
- (c) Handout and check list objectives.<sup>8.9</sup>
- e. (a) Correction symbols. Written comment, "Good," followed by list of all elements that apply. Final comment, "Needed," also followed by list.
- (b) Content and mechanics inseparable--one grade. Final grade averages all papers. Term paper counts more if good and less if bad, in general. Handout describes minimum standards for credit/non-credit students.
- (c) Good expository 500-word paper of quality related to objectives stated in course outline. Read analytically.

College 9:

- a. (a) Conference in writing lab. Written comments in question form. Never use "awk."
- (b) Grades subjective--discussed in class. Content and organization most important. Twelve grades treated equally, including sentences, paragraphs, essays, and final.
- (c) Additional learning about writing. Clear communication of thoughts.
- b. (a) Papers read, but not marked before conferences. Meanings of marking explained in process.
- (b) An A paper is read to class for standard.
- (c) Meet rationale for junior proficiency exams. Take challenging idea, formulate thesis with reasonable, logical progression of ideas as support.

College 10:

- a. (a) No system of markings. Handbook. Comments include positive criticism with weaknesses explained in relation to what was good. <sup>10</sup>

- (b) Progress determines grades. Final grade averages eight grades plus final which counts as two.
- (c) Approach course objectives. Substantially developed paper with control.
- b. (a) Brief comments with short final comment. Point out major errors in sentence structure, mechanics, punctuation, organization. Conference during office hours. Garrison method works--students learn much about own writing. Class periods given to subject matter of language.
- (b) Grading criteria based on reading of papers first week to illustrate levels of writing, using Garrison's priorities. Grades not emphasized. Final grade averages papers. Students write ungraded commentaries that help swing questionable grades.
- (c) ----
- c. (a) Errors circled. All papers revised. Group reading for error recognition. //
- (b) ----
- (c) ----
- d. (a) Brief marginal notes mainly grammar.<sup>12</sup> Extensive typed comment on back of all papers.<sup>13</sup> Students pay attention to extended comments--recognize teacher has taken time with each paper. Gives them sense of writing problems. Included in general statement always followed with selected specific examples taken from papers. Comments point out strengths and weaknesses. This method helps teacher to recognize validity of criticism, giving added insights into student writing problems and opportunity to discover more about each paper. Conferences only for specific reason.
- (b) Revision can change grade--optional.<sup>14</sup>
- (c) Clear analytical writing; good expository writing.
- e. (a) Conferences--Garrison method with Garrison's priority list.
- (b) Point system evaluation shifts student focus from grades to revisions.<sup>15</sup>
- (c) 500 to 700-word essay with coherence, thesis, good organization and good mechanics.

College 11:

- a. (a) Harbrace symbols. Written comments including personal, such as, "Why this?" Consistent positive encouragement.
- (b) ----



- (c) Clear articulation of central idea with unity. Excitement about language. Appreciation and love of language.
- b. (a) Modified individual conferences. First hour of 3-hour class for discussion of reading assignment and ways to write about it; second hour for beginning papers and conferences. Third hour for work session with individualized help. Written comments for students who dislike conferences.
- (b) Grades only after students get C's because complete papers always get at least that. Grade of A shows creativity and sophistication. Give credit, no grades for late papers. Final grade based on final four papers.
- (c) Develop insightful idea--no major grammatical errors--correct word choice--some spelling errors allowed.
- c. (a) Handbook for reference and comments. Comments include minimum of ten categories.
- (b) Rewrites within time limit for new grade. Final grade averages all grades. <sup>16</sup>
- (c) Read and write communicatively with minimum of obscurities and mechanical errors. Clear, organized thinking.
- d. (a) Written comments with attention to originality and quality of material.
- (b) Equal weight for content, organization, and mechanics--good writing needs development of all three. Improvement counted in averaging final grade.
- (c) Well-organized, coherent, clear, between A and C grades. Original, sophisticated content is an A grade. Presentable content is a C grade.

VI. Do you use tutors? Why or why not?

Most responses are negative--teachers prefer to do their own tutoring. Tutors are used mainly by referral.

College 1:

- a. Referral in tutorial center and writing lab. Psychologically helpful.
- b. Referral.
- c. Referral for special work. All English teachers spend three hours a week tutoring in the writing lab besides teaching four classes. Have fifteen hours of student contact. Work with each other in terms of student progress.

College 2:

- a. Teacher is tutor with no other service allowed. Student tutors have limited expertise--cannot meet same demands as teacher.
- b. Some referral.
- c. Generally not used.
- d. No.
- e. No.
- f. No. Students can get tutorial help on their own. Not usually helpful because of tutor's lack of knowledge. Most improvement results from students correcting their own mistakes and asking teacher for help. Also helpful is home use of handbook as grammar reference.

College 3:

- a. Referral only.
- b. Not recently.
- c. ----
- d. No.
- e. No.
- f. No, because tutors do the work for the students.

- g. No. Students should get help from teacher.

College 4:

- a. Some referral. Every teacher is a tutor. Tutor during office hours.
- b. No. Tutors have old-fashioned notion of what learning is and pass on poor writing habits.
- c. Some referrals. Useful for second language students. Doing own tutoring preferable.
- d. Specifically trained tutors needed to deal with specific language disabilities such as dyslexia. Most campuses have phony lab with inappropriately trained people, costing lots of money.
- e. ----

College 5:

- a. Tutors used very little, only for severe difficulties.
- b. Referral if errors persist after conference.
- c. Referral.
- d. Referral to writing lab where teachers are tutors.

College 6:

- a. Some referral to writing clinic staffed by teachers. Advantage-- teachers are supportive--tutors don't have equal ability.
- b. Referral in extreme cases. Teacher is tutor.
- c. Referral.

College 7:

- a. No.
- b. Referral for particular problem such as run-ons. English department has a volunteer tutor (retired teacher) who works by appointment.
- c. No.
- d. ----

College 8:

- a. No.
- b. Helpful for a few tensions, but not used as ongoing technique.
- c. Referral.
- d. No.
- e. Tutors at disadvantage with foreign students because of syntax problem.

College 9:

- a. Cultivate in-class peer tutoring for help with revisions.
- b. Only for extreme writing problems.

College 10:

- a. Not useful as readers--teacher has to correct tutor comments. Tutors work in lab--help with specific mechanical problems and particular assignments. Students may sign up for 1 or 1½ units of credit for tutorial help.
- b. ----
- c. ----
- d. No. Quality of tutors too uncertain.
- e. Referral--for no more than one aspect of writing.

College 11:

- a. Tutorial help recommended. Best students use tutors as much as others. Use encouraged.
- b. Usefulness dependent on tutor value. Mature tutor has more credibility, especially in evening classes. There, tutor helps in class for one or two of total three-hour session. Frees teacher for conferences. Half of students use tutors. One quarter prefer them to teacher.
- c. Referral.
- d. Tutors in class once a week.

VII. What personal qualities and teaching techniques are required to successfully teach this course?

Patience-understanding-persistence-total involvement-expertise-and more!

College 1:

- a. Varied approaches based on class structure. Generous individual help. Discussion groups that encourage students to share work.
- b. Combined lecture and discussion. Groups work where topics and reactions to readings can be shared.
- c. Enthusiasm. Willingness to listen. Thorough, specific guidance. A sense of justice tempered with mercy. (Don't bend too much either way.)

College 2:

- a. Persistence. A sense of humor. Interest in language--in improving student communication skills in class, including verbal, listening, and writing.
- b. Compassion. Conscientiousness. Some degree of organization. Conviction that clear writing is not only a necessity but also a great benefit in other college courses and later.
- c. Patience and a desire to help those who need help.
- d. Emerson said, "The secret of education lies in respecting the pupil." A written response to this question starts with this quotation. The remainder of the response follows: "I would add [to Emerson's response], respecting one's self and one's subject. I have little patience with teachers who complain about the stupidity of their pupils, rather than trying to find whatever strength there is to build on. I am also impatient with those who see the teaching of composition as below that of literature. To help someone strengthen his own voice is as important as helping him hear someone else's. Finally, a teacher should not burden students with the responsibility of his life meaning. His engagement with them must be from a position of self-knowledge and autonomy (as close as most of us can get to such goals, anyway).

"In addition to attitude, I have certain prejudices. Of course, the intellectual capabilities and academic preparation should be strong. But, I believe, a teacher should have some training

in interpersonal communication and psychology. If a teacher is able to help a student overcome anxieties about writing, he will get some work from that student. A teacher should be open to new ideas.

"Ideally, a successful English teacher must be perfectly human and at least a bit comfortable with his own humanity. He must care about his student, his work and himself. He must be creative, curious, clear, encouraging, praising, demanding. He should start with a good back and good eyesight--though these may not last long. Most of all, he must practice what he preaches: he must write."

- e. Instill in students a sense of responsibility for their words on paper.
- f. Objectivity. A sense of humor. Patience. Clarity in explanations.

#### College 3:

- a. Good rapport. Available, sensitive. Calling students who are absent. Warmth.
- b. Keep student interest. Quick responses to specific problems/situation. Knowledge of subject matter--of good writing.
- c. ----
- d. Patience
- e. Write well. Do class assignments every other semester and be evaluated. Put oneself in student's place. Flexible.
- f. Stamina. Stick with standards. Patience. Accept all levels of student competence without becoming upset. Be a good reader.
- b. Knowledge of writing is equipment for giving better advice to students. Assures students that teacher knows writing problems. Experience in teaching. A feel for the individual and for the class as a whole. Adjust to needs.

#### College 4:

- a. ----
- b. Patience. Control of judgmental impulses.
- c. Warm enough to inspire trust; abrasive enough to inspire thought; organized and clear enough to serve as an example.



- d. Fearlessness. Open enough to deal with controversial subjects and conceal personal prejudices. Allow others to reveal their point of view without punishment. Give students credit for the quality of their own thinking, whether or not they reach the right answer. Be able to fail and take it. Teachers become so tired of experiencing failure that they give students easier tasks in order to be successful as teachers. Keep tasks difficult--continue to fail.
- e. Apply pertinent anecdotes. Imagination. Provide original writing samples for students.

#### College 5:

- a. Patience. Establish definite rules for ability to say, "This paper fulfills the assignment; this one does not." Establish definite guidelines early, such as rules for absence, requirements for course. State these clearly, repeat and enforce them. Be sure class knows where it's going each class hour--why particular ideas are under discussion--why particular papers are in progress. Sense of humor. Be critical of writing in text when necessary.
- b. Fair treatment of students as human beings. Take student writing seriously. Assign many papers and grade all. Interest in students' academic problems. Offer help. Students must be considered important.
- c. A viewpoint consistent with others (including teachers in other colleges) as to expectations of what should be happening: a writing course with some reading on a fairly high level.
- d. Care about students. Enjoy teaching. Courageous enough to be strong--no easy grading because it's a way out. Be tough--be fun--be fair.

#### College 6:

- a. Commitment to standards for clearness and correctness in written communication. Understand lack of experience and sophistication of some students. Meet students on common ground.
- b. Intelligence. Clear, direct communication of expectation. Knowledge of subject matter. Explain with clarity and without digression. Have wealth of information about contemporary and historical events, and apply to reading content adding to students' background information. For example, know mythology, Bible and allusions to them. Patience. Enthusiasm. Energy.
- c. Write well. Confidence in importance of subject--the most important of all for students. Patience. Restraint. Sense of humor.

Recognize changes in student development. Broad reading background. Quick return of papers. Current as well as in-depth knowledge of literature--more than good conversation. Philosophy of teaching English.

College 7:

- a. Establish environment where writing and the discussion of writing is unhampered by a primitive philosophy. Write well.
- b. Command of subject. Organization. Lighten up class--make it enjoyable--bring in examples of expository prose to read to class--make it "fun" to listen. Diplomacy--be able to criticize without rejecting student.
- c. Warm, supportive, caring. Belief in each student's potential for goodness or excellence. Cooperate for student progress rather than judgmentally maintaining the citadels of learning against vandals from abroad. Be humble and flexible. Accept own imperfections. Write precise comments. Communicate enthusiasm for subject. Admire student writing.
- d. Transmit love and feeling for language. Respect students as individuals. Flexibility. Involvement in the writing process.

College 8:

- a. Know what to teach and how to teach it. Have a philosophy of education and knowledge of methodology rather than of subject matter.
- b. Thorough and substantial scholarship. Foundation of good academic values. Openness. Flexibility. Training in visual art. Ex: A drawing class applies to writing process in selection of detail--arrangement--composition--thesis.
- c. Relate to students. Humor. Knowledge outside own field. Flexibility. Concreteness in explanations--follow abstractions with examples.
- d. Industry, care. Give time and energy to papers. Be resourceful. Keep in mind writing is a skill in a skills class. Use negative capability: the ability to identify completely with students, keeping away from self. Understand where students are--their approach--their skills. Be approachable.
- e. Make time to work on a one-to-one basis. Recognize importance of conferences. Patience. Be a motivator.

College 9:

- a. No dependence on texts--expert knowledge of subject. Personality. Sense of humor which comes with knowing material.
- b. Renaissance man--well-rounded--philosopher, psychologist. Bring elevated readings down to earth. Grasp contemporary problems--follow the news--be more than a bookworm. Good professional grounding. Touchstone for students. Show extent of professional training by getting into economic, political science, all related.

College 10:

- a. Devotion of time to papers. Belief in course as beneficial experience. Patience. Organization. Enthusiasm.
- b. Care about writing--about ideas. Enthusiasm, either high or low-keyed. Recognize important need to evaluate ideas critically. Sympathy for difficulties students have in getting across ideas. Respect for student risks in personal writing. Share self. Sensitivity. Student-centered rather than idea-centered. Read paper--grade student.
- c. Care about students' ideas. Enthusiasm. Recognize important need for critical evaluation of ideas.
- d. Start class discussion at student level of understanding. Openness to whatever might happen in class. Turn student response into positive contribution. Make everything a learning experience rather than something to be evaluated with positive or negative feedback. Provide helpful suggestions for writing. Explain thoroughly, in detail, strengths and weaknesses of papers.
- e. Some craziness. Tolerate ambiguities. Good health. Sympathy, understanding of incredible diversity in writing. Deal with student frustration in expression of ideas--lack of syntax, grammar.

College 11:

- a. Firm grasp of subject. Good communication. Admiration and desire to help. Open-mindedness. Flexibility. Move along with students--know where they are and keep in touch. Keep updated about teaching methods which reflect changing times. Awareness of what's happening in classroom.
- b. Relaxed posture in order to relate to latent sense of humor within class. Bring out sense of community--shared growth. Establish sense of trust among students.

- c. See assignments from student viewpoint.
- d. Knowledge of subject: read about writing--attend conferences--keep up with literature in field. Write--share with students. Handle small and large group discussions with ease. Appreciate student as individual--respect him--listen to him. Create atmosphere where student will feel confident and relaxed.

VIII. What is your philosophy of teaching writing?

The question was related to evaluating the use of structured versus unstructured methods; rhetorically versus content-oriented writing assignments; models to imitate style; creative writing assignments, analysis of literature versus study of essays. Most approaches emphasize clear thinking, combine structured and unstructured methods, all in a framework of flexibility.

College 1:

- a. Before writing takes place structure should be clarified with a planned page or an informal outline. Assignments are content-oriented, dealing with the short story, the basis of an eight-week module.
- b. Give assignments at least two days ahead of time. Stay unstructured, covering a certain amount of material with flexibility as to time limits. Assignments and techniques differ according to needs of classes.
- c. There is a sense of priorities in which content, organization, and development would come first, with mechanics, usage, and syntax deserving attention but not determining the total value of work accomplished. Papers are content-based. Quality, most important, is achieved by revision and revision and more revision.

College 2:

- a. Structure and thesis development are the two most important aspects of writing. Teaching procedures should combine both structured and unstructured methods within an overall framework. Deal with individual problems within this structure, staying flexible within a framework. Teach rhetorical modes. Do not teach style because there is no time and good students have it. The course is designed for preparing students for college writing; all activities should be geared for that purpose.
- b. Work on structure and rhetoric. Do very little with creative writing because this kind of writing is not what is being taught. The value of using literature in the course is to show how rhetoric is achieved by this means. Writing is rewriting --keeping on, keeping at it.
- c. Give a variety of presentations. It is important for the student to find his own voice. Use the short story as a model of an essay of persuasion by finding a reason for anyone writing a story rather than an essay. Show how the theme of the story lies below the surface. However, don't push literature at students as a substitute for learning to write.

- d. A written response is quoted: "My philosophy is eclectic and pragmatic. I want students to see 'form follow function' and I want them to learn the techniques of the various forms. I want them to know how to be patient and let an idea take its own shape and grow in the luxury of time. I also want them to know a formula to grind out a paper when they have to. I believe creative writing techniques can be used in exposition, but Creative Writing is a separate course. So is literature." A responsible freedom should dominate.
- e. Do anything and everything that works to help students write well. One specific way is the group problem-solving process.
- f. Structure the course. Teach rhetorical forms; there is no other content. Readings are tools to develop rhetorical forms, demonstrated by an assignment that includes writing a comparison-contrast paper on The Killers and its parody.

### College 3:

- a. Create an informal atmosphere with structured procedures. Combine rhetorical and content-oriented methods. Work on expository writing. Discuss essays, poetry, and the short story. Keep a free and open class.
- b. Include all categories of rhetorical forms for assignments. Use a modified Garrison method without absolute looseness--content is necessary. Read only essays; focus on form.
- c. Anybody with enough help can polish his writing skills. Therefore, hold individual conferences. The teacher's job is to set up a problem or assignment, knowing what skills are needed to complete it (tone, rhetorical skills, sentence patterns, paragraph structure). Do not use a rhetoric or grammar book. Students learn by doing. Give models on handouts. Keep the course content-oriented, with rhetoric incidental.
- d. Help students build confidence--one of their biggest hurdles is their conviction of inadequacies in writing ability. Personal conferencing gives them a whole different perspective. The classroom is not a judgmental situation.
- e. Write a lot and give a great deal of evaluative response. The course is 90% writing and 10% talking about writing.
- f. Accept a minimum of basic writing. Go along with student views, helping them to say what they feel.
- g. Students recognize satisfaction in having something to say and saying it clearly. Show them that possibility in all kinds of writing--fiction and non-fiction.



College 4:

- a. The secret to good writing is rewriting. Use traditional content, but present it with enthusiasm and style. Believe in what you're doing as a teacher. Most important: clear thinking precedes clear writing.
- b. Use unstructured procedures; let things happen as they progress. Assignments are rhetorically-oriented, but students should learn the forms as a result of doing. Don't start with definitions. Remember the audience as a necessary part of writing. Students write in class. They learn in an atmosphere that lends itself to writing.
- c. The study of literature--poetry and the short story--makes students think. They use the intuitive side of the brain as opposed to the logical side. There's a place for that in delveoping thinking.
- d. Writing is a reasonable process. Give students writing models within reach. Student models show that if one student writes well, others can.
- e. How you say something is more important than what you say. Language is a very significant garment. Emphasize the practical nature of language. Society makes a judgment against illiterates that ought to be more concerned with language. English is a handmaiden of other subjects as, for example, dull history texts. Give examples of how to give interest to a subject by knowledge of the use of language. Emphasize that for the term paper the student's interest in his subject is the most important requirement.

College 5:

- a. Almost all writing is based on personal experience, with some current issues included a few times. Availability during office hours encourages conferences. Emphasize rhetorical patterns with some variations. The use of models is helpful for teaching organization. Once during the course allow students to write creatively.
- b. One of the strengths of the community college is that students are made to feel important to the teacher. Expect hard work--students taking the work seriously. Be an exacting grader, making students earn an A. Be more generous with B's.
- c. Give many structured writing assignments. Lean to content-oriented papers. Make some use of suitable models. Stick to essays, but introduce some short stories.
- d. Teaching is more structured than unstructured because students need structure. The only way to learn is by doing. Students must take pride in doing well. They may write about anything. Introduce literature for variety, including poetry.

College 6:

- a. Teaching must be structured and rhetorically-oriented. Do not use models because they are artificial. Essays illustrate rhetorical patterns. No literature should be taught in an expository writing class. Voice is important. The student must represent a voice--a person there.
- b. Teaching is structured. Content is extremely important within rhetorical modes which are cognitive skills. The key is thinking. Students want to think but don't know how to. Student essays demonstrate expectations of the teacher. The teacher must have an affective love for literature. Squeeze some in if possible to give some introduction to the next course in English.
- c. Teaching is traditional. Develop tools of critical thinking to develop a sense of humor and a perspective about life. Make objective judgments. Know what students think--whether or not they are willing to change their minds. Aim for creative thinking, feeling, well-developed human beings with a liberal arts education.

College 7:

- a. Teaching is unstructured. Half is content-oriented and half rhetorically-oriented. Use models to reinforce. Involve students in many in-class creative activities. Give spontaneous in-class prewriting practice early in the semester--to loosen up writing. Know all students by name at the end of the first week.
- b. Allow freedom within boundaries. Although the class seems spontaneous, it has direction. Be willing to teach back and forth. Stress student responsibility. The teacher is a resource, not an authority figure.
- c. Teaching is structured. Stress communication rather than innovation. Use short models to illustrate points. Make creative use of ads and articles on current issues.
- d. Teaching is an academic discipline. Use the powerful tool of language in the best possible way. Focus on language and precision. Get away from mediocrity. Be aware of what's happening in language, how its changing. Be aware of the impact of the visual on language. Let go of "ego."

College 8:

- a. Teach only expository and argumentative writing with the exception of one straight descriptive assignment. Use no models. The essays themselves are sources of topics and examples of organization.

- b. Be an eclectic. Have students do some imitations of models for writing. Sometimes build in an unstructured way during class discussions; sometimes become very structured as when working on the research paper. Try various activities; see how various techniques work. Be pleased whenever something fine comes along.
- c. Combine structured and unstructured methods. Go from traditional to crazy. The course is an "idea" course, a course in persuasion and argument. Begin with concrete detail. By the end of the course do a research paper that deals with detailed argument.
- d. Be of two minds: One can't really teach, but can only advise, until the student sees his own writing faults. Then he becomes his own teacher. However, the logical, reasoning structured side of the mind says that a teacher can give students structure and that they can fill in the slots. Use these two methods in combination.
- e. Be structured in approach and in relation to topics. Use models to teach writing techniques. Expository writing can be creative as well as practical in developing analytical skills.

#### College 9:

- a. Use structure at first, loosen up later. Give content-oriented assignments. Work from formal to informal writing.
- b. The course is content-oriented and both structured and unstructured. The student is searching--college is where he can find himself. Therefore, the course emphasizes self-discovery rather than job training.

#### College 10:

- a. Combine structured and unstructured teaching. Use a thematic organization of assignments, working with ideas that are personally appropriate for the students. Ideas are the most important aspect of writing. Teach some short story and poetry. Poetry shows how feeling, perception, and thought are communicated with intensity and brevity as against the more fully developed essay style. There is no one way to teach writing. It depends on the ability and temperament of the teacher. Whatever works is what the teacher should be doing. Whatever it is, it requires time and commitment.
- b. Be less concerned that the student knows how to write than how to read. Most of the course is concerned with analysis and argumentation. There is little emphasis on description and narration. The middle of the course sags because students become tired of making the same mistakes. With subject matter that relates to language, the class won't bog down from boredom. The course should teach how language communicates and how we respond to the media. This kind of learning is more important than learning to write as a technical exercise or practice.

- c. Most important is the ability to think logically and clearly. The major reason for descriptive writing is to teach concreteness.
- d. The learning experience factor is the perspective from which to work. Rhetorical patterns evolve from the content of writing assignments. Teaching directly from the rhetorical patterns themselves preconditions students in what to look for. Models give students familiarity with content and form. Include fiction because the course deals with analytical skills.
- e. Don't rewrite for students. Their way of saying things is the most important concern. They must find their own voice and don't know their own ideas until they see them on paper. The teacher is a guide, giving directions only when students are off course. Students find their strengths and weaknesses by trial and error. It takes practice to learn to write.

#### College 11:

- a. The course is structured toward goals. Rhetorical terms come up incidentally, rather than being taught directly. All writing assignments are expository. Literature serves as a further source of information on language. Students always know what's expected of them.
- b. Use structure within a framework of flexibility so that group involvement can take place. Students must know what the framework is--it should be vague, more or less like a horoscope. Assignments are content-oriented; rhetoric is a "subordinate class." Do not use writing models. Rather, give a basic outline to follow. Include creative writing which in this course is accomplished by journal writing. All essays are expository with literature the basis for assignments. Content is more important than form. Interest lies primarily in the quality of thinking and in proving that quality.
- c. Use structured procedures. Give handouts on rhetorical forms that include a choice of topics under each category. No literature is taught because of a departmental agreement to teach rhetoric.
- d. Refer to question 7.

IX. In what environment does the best writing take place?

Valid reasons are given for writing at home, in class, and anywhere at all. There is no consensus.

College 1:

- a. Both in and out of class.
- b. Mostly out of class.
- c. Wherever the student can relax without becoming languid. The rigidity of the classroom can create barriers. Distraction of home can defy thought.

College 2:

- a. Both at home and in class. Three in-class writing assignments prepare students to cope with in-class finals.
- b. A quiet study place.
- c. Home is more relaxing.
- d. Written response: "The classroom is a writing lab, and for some it is an introduction to the discipline of sitting still and working. I can't speak for students, but I know my own best work has come in the heat of an examination or the quiet of midnight hours. My office is the worst place for me to work."
- e. It varies. Students need a free and comfortable environment in which to write.
- f. The classroom is best because it's a realistic situation. All essays are written in class until the last six weeks, after which students write at home, organizing and developing papers on their own.

College 3:

- a. In class where help is available.
- b. The classroom is fine for exercises and manipulation, but most writing is ultimately a lonely process and therefore home is best.
- c. Home, where there is more time and where students can type their papers to see structure more clearly.

- d. No opinion.
- e. Needs vary. In-class writing allows conference time.
- f. Anywhere.
- g. Anywhere that's quiet enough for students to be able to concentrate--probably home.

College 4:

- a. Anywhere in any given situation.
- b. The classroom. Students should be able to write wherever the noise level is equal to places where they can do other things as well. A sanctuary is not needed.
- c. It depends on the individual.
- d. At home.
- e. In class. Home is quiet; good writing results from pressure.

College 5:

- a. It depends on the student. Writing takes place at home and in class with more and more in-class writing as the semester progresses.
- b. With a minimum of one week's notice for all assignments, out-of-class writing gives students the best opportunity to find out what they're capable of. However, much can be accomplished in class.
- c. The classroom situation contains known factors; the home situation contains unknown factors and may prove unfavorable.
- d. At home. There is too much distraction in class.

College 6:

- a. A few papers are written in class for discipline. At home a quiet place is needed. Otherwise, students should write in the library.
- b. At home. Most careful writing results from having enough time to work over the paper. Writing is pressurized in class. In-class writing practice helps to prepare for in-class finals.



- c. Anywhere. It's a question of mind. Get students to realize they'll have to write on-the-spot. They should be able to write whenever necessary. Weekly themes are written at home. Notes are taken in class.

College 7:

- a. Home, hopefully. Students use the classroom as a writing lab ten times during the semester to learn prewriting techniques.
- b. It varies. Good students do best out of class. Poor students do best in class because of pressure.
- c. Students must overcome the unfavorable environment of the classroom. Since the final is written in class, aim for that. Usually a quiet place is best. Two out of twelve papers are written in class, usually close to final time to get students used to pressure.
- d. Wherever writing is needed.

College 8:

- a. The classroom is the most natural environment in terms of student needs. In-class writing is necessary because all writing will be done in class for other courses. Students learn discipline. They also do their own writing.
- b. Begin with the common experience of writing in class. All students are stumbling around with the same problems. Later, write at home. In-class writing is more suitable during a 1½ hour session than a one hour session where time is limited.
- c. Home allows time to reflect. In-class writing must be done frequently to teach students to write under pressure, something they have to do all through college. They also need practice in taking essay tests in class.
- d. Wherever the student chooses.
- e. In-class writing the first few weeks insures no outside help and keeps students under the pressure needed for finals. Best writing takes place outside of the classroom.

College 9:

- a. ----

- b. Writing lab environment gets students started on the right track with help from teachers with reading and rough drafts. At home, a study place should be assigned. Doing nothing else in that spot except study gets around the practice of "avoidance behavior."

College 10:

- a. Mostly at home. The mid-terms and final are written in class to teach students an approach to in-class writing.
- b. Students are able to write well anywhere if they're interested.
- c. Not much writing in class. Work with students on the sub-conscious. Make them aware of it in order to relax, suggesting to themselves that they are going to come up with good ideas--that they can write.
- d. In class. Students must think and write under pressure.
- e. Out of class. Students have more time to prepare and think.

College 11:

- a. At home or in the library. The classroom setting is too artificial with an atmosphere that is too tense for some students. Tension can be stifling. Also, students need time to revise.
- b. It varies. Writing in class helps to prepare students to write better essay test answers and assures independent work.
- c. In class when the class is small. At home or outside the classroom when the class is large.
- d. It varies. Students discover where writing is most comfortable.

X. How do you account for audience in writing?

Teachers and peers seem to be the most likely audiences. But some unique audiences are also created.

College 1:

- a. See question. 7.
- b. Students assume they are writing for a classmate who has read the same story that is the subject of their paper. This insures a focus on analysis rather than repetition of plot and enhances peer appreciation and understanding of the story.
- c. Direct students to write for the reader in the dentist's office who has a common experience with the writer. As a result, students do not summarize.

College 2:

- a. The college teacher is the real audience, a realistic approach. Discuss the expectations of various teachers.
- b. Students do not write for the teacher personally. Awareness of anonymous readers creates objectivity in the writer. Students occasionally choose their audience, directing writing to peers, the older world, the college administration, etc.
- c. After three or four weeks students write for an intelligent, skeptical reader like themselves. At first, it is enough just to get them writing.
- d. Written comment: "When students write for English teachers, they get stuffy, or if the strain is too heavy, their writing becomes fragmented. By writing to a friend, they emphasize communication. This same technique of focusing on one person out of a group is helpful as their concept of audience expands."
- e. ---
- f. Set up a theory at the beginning of the semester that there is no freshman comp class. The student simply reads an essay and is moved. He responds to it and mails his response to an editor for publication. The editor proof marks and sends back the piece of writing.

College 3:

- a. Sometimes the seminar method is used with the teacher as audience. Sometimes the class is the audience. Sometimes students read their papers in groups where members react according to criteria set up by the teacher.
- b. Chapter one in Baker sets the tone for objective observations and comments.
- c. A handout on point of view deals with interaction of style and audience.
- d. Students write toward an unseen reader who will judge the paper on whether or not he can understand it. This method of establishing an audience takes pressure off the writer. Emphasis is on clearness and communication rather than beauty of style.
- e. Assign an audience or suggest a reader **for** each paper.
- f. Share papers with peers.
- g. Stress the teacher as the immediate audience. Basically write for a literary audience. Welcome any kind of tone.

College 4:

- a. A specific audience-oriented assignment is artificial. Generally, the student writes for an intelligent, critical, mature adult.
- b. At first, students think of writing as a show-off skill - one long cadenza. They learn it is impossible to write for all audiences and restrict audience as to age, geography and politics. Then they specify as an audience someone they know well enough to write to and care enough about to write to.
- c. Discuss tone of voice. How would one approach a prospective employer, compared to approaching friends over coffee? Compare these differences and apply them to the writing situation. Combine the recognition of an audience with the development of a voice which is neither fake nor pretentious.
- d. The student is his own reader. If he can convince himself and if he is a critical reader, he will prove to himself that he is dealing with a reasonable person.
- e. The student should assume that he is writing for a reader as well-educated as he is. The paper should be self-contained, not a personal letter to the teacher.

College 5:

- a. The teacher selects two papers out of each set and makes anonymous copies which are discussed by the class. Students realistically think of the class as audience.
- b. A sense of audience is taught directly and indirectly. The teacher can diagram the relationship of writer to reader. Also, the idea of audience can be taught in analyzing readings. Students write for their peers. Prolific and anonymous distribution of themes for class discussion reinforces peer audience awareness.
- c. Make students aware of audience by having them select their own, generally assuming they are writing for their peers - a group with a fairly high level of intelligence.
- d. Duplicate papers to read to the class for audience feedback.

College 6:

- a. Part of early class discussion deals with audience awareness. The teacher is the audience. Students share with the teacher, who is both a listener and an instructor hearing the student's voice.
- b. Discuss audience initially. Give a writing assignment on the same subject for various audiences to make students see how their writing voice is affected.
- c. Eliminate the use of "you." Students should become comfortable with the use of "one." "One" is the reader. The following assignments teach students to think about audience in specific terms: Write a letter to your child/nephew/niece that will be read ten years from now. It should contain whatever you want the child to know about yourself. This assignment follows the reading of Kafka's letter to his father). Write a letter to yourself containing information you want to remember to tell your child when he is thirteen. These assignments help students to develop detachment and find an audience.

College 7:

- a. Stressing point of view teaches audience awareness. Students write for teacher and for peers because they share the prewriting assignment.
- b. Audience feedback is the basis of group arrangement.
- c. Comments in the text help students to develop audience awareness.
- d. Groups are audiences. Switching groups during the semester gives each student exposure to all groups.

College 8:

- a. The teacher is the reader. He is a perfectionist who is fussy about grammar. He is dedicated.
- b. At first, students write in a kind of sharp way to a very close friend. From there, the tone becomes more elevated. In class the teacher talks in mixed tones, from academic to hip. Sometimes when students understand this range, they feel free to write in different ways.
- c. Audiences vary. Sometimes students write for the teacher and sometimes for groups of other students who seem to be able to respond to each other holistically. Discuss voice - writing particular things to particular people.

- d. The audience is a rhetorical triangle:



Basically the teacher is the reader, representing the academic establishment.

- e. Classmates are usually the audience. Members of groups read papers to each other. A process paper could direct students to explain the game of chess to a high school student. Or students could write on "Friendliness cannot be taken for granted," for a group of oil men. Another writing assignment could be to address a class of law enforcement students, taking a stand against capital punishment. Vary audiences two or three times.

College 9:

- a. The audience is an objective third person. Students learn to reread their own papers as though they were this person.
- b. Establish an audience for each assignment. The first paper, "College is expensive," is written in answer to a friend from the student's home town.

College 10:

- a. Bring in a sample of student writing to show the kind of audience relationship set up by the paper. Audience is a difficult concept to get across. Ask students to think about the kind of reader they want. If they consider the teacher as the only reader they limit what they learn and also limit the appeal of their writing.



- b. Students write for somebody who is ready to read their paper, but is a little smarter than they are, an alter-ego who needs explanations. Students learn never to talk down.
- c. The audience is a classmate who has general knowledge.
- d. The teacher is the reader.
- e. Reproduce papers and distribute them to groups of three or four. After they are evaluated, take a poll. The two papers that were most liked establish a criteria for writing and the class, incidentally, has become the audience.

College 11:

- a. The first essay read in class adopts the rhetorical stance. Five people read each others' papers in groups and must identify both the writer and the audience.
- b. Invent an audience. Experiment with different levels of expression from simple to complex. Work with an audience in writing definition and process papers.
- c. Write as if a peer were to read the paper. For example, suppose the paper is a description of the harbor. The student describes it as if to a blind person, making him think in terms of his own vocabulary. Communication becomes the main objective.
- d. Both teacher and class act as audience. Students read work in progress to small groups, then choose one of these papers to read to the class.

XI. How to you motivate students to write?

The main motivators: discipline - enthusiasm - reward. Each answer seems to fit one of these slots.

College 1:

- a. Reward: Papers turned in on time win three extra points. No second papers are accepted until the first paper is completed. This system eliminates non-producers.
- b. Enthusiasm: Read stories to students - they have trouble reading well. Reading a whole short story or a few pages of a novel brings appreciation and motivates.
- c. Enthusiasm: The teacher's own enthusiasm should provide incentive for student effort. Anything that comes between the ideas of the student and the reader's understanding of them is bad for communication. A student must have an interest in his message and must want to communicate it as it leaves him. Awareness of the need for clarity, detail, consistency of tone, and other requisites of good writing motivates improvement of expository writing.

College 2:

- a. Reward: The course is not important for itself, but as a means of preparation for other courses. It is a means to an end. Students will do well in other courses, as a result, even if not in this one. Good writing makes good grades.
- b. Discipline: This course places the main responsibility on the students who must be disciplined enough to spend five or six hours a week writing in class plus an additional eight hours on more writing and in conference.
- c. Discipline: Motivation comes from checking on and looking at work as well as by establishing deadlines.
- d. Reward: Written comment: "In the Garrison method, the emphasis on content first seems to be a good motivation. If a person is telling, and someone is listening, he will go on telling. When the telling is rich enough, he seems willing to accept criticism to make it more effective. Praise is helpful, but a student's own work is his best teacher."
- e. Discipline: Motivate by pointing out to the student that his writing doesn't say what it means. Good writing has to be honest writing, not seemingly important writing. Talk to the student in terms of his future writing tasks that he will need professionally, such as writing reports, summaries, and case histories.
- f. Reward: The assumption that the student is writing for publication is a motivator.

College 3:

- a. Discipline: Experiential activities motivate as do deadlines and the refusal to accept late papers.
- b. Discipline: Assumption brings results.
- c. Enthusiasm: Personal contact motivates. At the start of the course students work in pairs and write minibiographies of each other, establishing friendships. Students and teacher are on a first-name basis, breaking down barriers.
- d. ---
- e. Reward: Teacher feedback motivates.
- f. ---
- g. ---

College 4:

- a. Reward: Give students a process that guarantees adequate success. An educated person needs skills. To insure the acquisition of these skills, the course spirals forward - constant review and then a going forward. The result is low attrition. The students first make a commitment - help them to help themselves.
- b. Reward: Trick the student into acknowledging that he is part of the human race and then point out that illiteracy separates one from the human race. Someone out there needs what you're writing. "Let's pretend" exercises work into acknowledgement.
- c. Enthusiasm: Make students feel comfortable - make them know you care about what they say in their papers.
- d. Reward: If the task is not worth doing, students will not be motivated. The value of the task is implicit in the task itself.
- e. Reward: Stimulate students to be able to write well for other courses. "Those who write funny, think funny."

College 5:

- a. Reward: Grades motivate.
- b. Enthusiasm: For the first four weeks students work for communication, not grades. Conferences are important in finding out individual concerns and interests.

- c. Enthusiasm: Work with each student individually. In class initiate group work to let weak students see what strong ones do.
- d. Enthusiasm: Read student work carefully.

#### College 6:

- a. Reward: Motivation comes from the need to take the course: it improves the ability to communicate - it's a transfer course - it's the last exposure to English for some.
- b. Discipline: A disciplined grading system motivates.
- c. Discipline: The student has a moral obligation to see the teacher as often as necessary to do the quality of work expected. He must have the phone numbers of two other students to call for assignments in case of absence. The student establishes a commitment. No late papers are accepted after mid-semester, and only one is acceptable before.

#### College 7:

- a. Reward: Student expectations - permissive attitude toward due dates - much student interaction - stress on individual responsibility - these all motivate.
- b. Reward: The group motivates. It forces students to concentrate more on writing and gives more feedback than just the teacher's.
- c. Enthusiasm: Encourage students to believe they can do the work - goodness, if not excellence, is within reach. Problems can be easily overcome by well-applied labor and insight.
- d. Enthusiasm: The teacher's enthusiasm motivates.

#### College 8:

- a. Discipline: Establishment of high standards of grading, and the development of technical skill and direction are motivators.
- b. Enthusiasm: The power to stimulate is strength with a built-in liability. Some students feel affronted and estranged by a hyper-man doing zany things.
- c. Enthusiasm: The general atmosphere - student feeling of belonging together motivates.

- d. Enthusiasm: The teacher's communicating her own approach to student assignments motivates.
- e. Reward: In college students are self-motivated. They meet the teacher half-way. Available reading materials keep students interested and help to motivate.

College 9:

- a. ---
- b. Discipline: Motivation comes from discipline. For example, asking the class about the reading assignment and then leaving the classroom if the assignment has not been read. As a result, most students stay and do the reading. Also, a motivator is encouraging students to know one another which in turn makes them feel comfortable enough to speak up during class discussions.

College 10:

- a. Reward: Grades - the desire for personal approval - motivate.
- b. Enthusiasm: Make students realize the importance of writing and language.
- c. Discipline: Involve students in participation in groups. Show them others have writing problems, especially procrastination. Teach them to discipline themselves as writers.
- d. Enthusiasm: Giving students interesting enough ideas motivates them.
- e. Reward: Reproducing papers for the class to read is a motivator.

College 11:

- a. Reward: Motivation depends on the student's excitement about the subject of language, what he's heard in class, and what he's read.
- b. Reward: Conferences motivate.
- c. Discipline: A big stick brings best results: grades and credit. Emphasize the fact that students will be writing all their lives and someone will always be judging them by their writing. Motivation is not "the greatest" in this course.
- d. Enthusiasm: Time limits and deadlines establish a sense of accountability. Willingness comes from time put into prewriting where students receive help in conference. The teacher working along with the student is the best motivation.

XII. What is the relationship between teaching grammar and teaching writing?

In general, the relationship does not exist. Teach the individual according to his needs.

College 1:

- a. Grammar is taught only if the class as a whole shows a weakness, such as in the use of commas. Students use Harbrace to correct their own errors. They work in the lab for help with common grammatical weaknesses.
- b. Teaching grammar has a practical value. The function of grammar is useful when students proof-read their papers for clarity. Work in the lab helps grammatical problems.
- c. Grammar is not taught - there is no carry-over. Teaching of grammar is most effective when directed at areas of weakness in individual writing.

College 2:

- a. Students need only a passive knowledge of grammar to write well. If grammatical problems interfere with writing, the student is referred to a mini-course in the writing lab as well as to an index of grammar in the text.
- b. Gross grammatical errors confuse and/or misinform reader.
- c. There is an uncertain relationship between grammar and writing. It is taught on a one-to-one basis, but not as a lecture.
- d. Written comment: "Grammar taught by itself does not seem to work. However, ...the Writing Center [offers a course in grammar] in which the student immediately creates his own sentences, [and it] seems pretty effective. ... if they have grammar problems [in this course] I send them to the writing center for exercises. I tell them I won't check to see if they did the exercise, because the understanding will be apparent in the next paper. Sometimes it is. Some old habits are harder to kill."
- e. ---
- f. Teach grammar as a peripheral help, not in relation to writing as such.

College 3:

- a. Grammar is integral to writing. Spend two weeks on generating sentences.



- b. Grammar should be individualized. In the only grammar lesson at the beginning of the semester seventeen nonsense words are used to generate a sentence.
- c. Teach grammar only during individual tutoring.
- d. Grammar has no connection with writing.
- e. Work on grammar when dealing with writing to show the relationship between guidelines/rules and the writing product.
- f. It is important to edit, to work on mechanics, and also to mark ungrammatical sentences on papers.
- g. Grammar is not related to writing - only mechanics should be taught. Students should learn about sentences and clauses at the beginning of the course.

#### College 4:

- a. Teach grammar according to individual writing problems because it helps an intelligent mind to know why things happen.
- b. Teach only enough grammar to satisfy student expectations of what's going on in the course. Look at grammar in the text and ask questions about it.
- c. Teach grammar only through writing.
- d. ---
- e. There is a gap between programmed learning and writing. Students deal with their own sentences in grammar and mechanics. Help them with punctuation.

#### College 5:

- a. Discuss grammar in relation to papers, but only at the last. For instance, teach the use of "myself" for "I" or "me".
- b. Assignments have a common vocabulary to communicate to students what is wrong with a sentence or a paragraph. Students should have a basic knowledge of grammar and vocabulary or else use the handbook to fill in their background. They should know handbook symbols; no class time is spent on teaching them.
- c. Grammar is helpful only when applied to writing. Do not stress grammar as grammar. The sentence is the basis of good writing.
- d. Teach grammar only in relation to papers.

College 6:

- a. Teach grammar only according to papers.
- b. Although no studies have shown a relationship between formally learning grammar and writing well, there is one. Do not give formal grammar exercises. Instead, have students work in groups, correcting grammatical errors on sample student papers and in this way learning to recognize their own errors.
- c. Teaching grammar is important. Introduce the adverbial clause. If students can handle that, they can handle anything. Don't spend much more than two classes on grammar. Give models or deal with individual grammar problems. Also teach the objective case.

College 7:

- a. Teaching grammar is not justifiable in a writing class. Stress grammar only when it seems appropriate.
- b. Spend one day a semester on apostrophes - everyone is uncertain about their correct use. Take ten minutes to remind students of fragments and runons. Take another ten minutes to explain differences in the use of quotation marks, especially inside punctuation.
- c. Teaching grammar is secondary. Proceed as though students had a fair mastery of it. At first, give double grades to indicate that grammar/mechanics are substandard. Warn the student that he must do extra work to come up to the class standard, such as getting help from the learning center, the teacher, and/or the handbook. The goal is not correctness so much as effectiveness. Make the student see this point.
- d. Grammar underscores language. Assume that students know grammar. If not, deal with it in their papers. Talk about fragments. Teach grammar individually. Extract sentences out of papers if the same problems come up often, and work with the class as a whole.

College 8:

- a. Don't teach grammar. Discuss and explain mistakes. "Cookbook" grammar is useless, abominable. Functional grammar is important.
- b. Care and pride in form are part of care and pride in idea. Teach grammar whenever the student demonstrates a need for it in his writing.
- c. Don't teach grammar, but include and discuss a comment sheet on grammar with the first essay. Continue to include such a comment sheet with other assignments throughout the semester.

- d. Grammatical tools are necessary building blocks. There is no need to teach grammar in class.
- e. No grammar is taught as grammar. Use correction symbols and talk about grammar in conference, if necessary.

College 9:

- a. A grammar review at the start of the course establishes a base for written comments.
- b. Grammar must be individualized. Use grammar modules for easy reference.

College 10:

- a. Grammar is taught incidentally for most repetitive problems. Send students to the learning center for help with sentence structure.
- b. ---
- c. ---
- d. Teach grammar individually only.
- e. Teach grammar only in relation to individual writing. Learn to write by writing, not by a study of grammar.

College 11:

- a. Grammar is taught effectively only in relation to students' writing. Talk ahead about the importance of grammar. Relate surface structure to deep structure of language. Give students confidence in grammar. Introduce transformational grammar to show them grammar is innate.
- b. Grammar is relative only to individual writing. Refer students to the writing lab for special help.
- c. ---
- d. Grammar must be taught in context. In this way the quality of writing becomes flawless, hopefully. A knowledge of grammar is useful only in a larger context.

Additional comments in relation to teaching freshman comp

... for a thorough survey...

College 1:

- a. ---
- b. Divide the course into two eight-week modules. Literature provides more stimulation for writing than prose models. Most students have no other opportunity for exposure.
- c. Teaching two eight-week modules has both strengths and weaknesses. It offers a wider breadth of experience than the single college-wide exposure that most students have. However, drawbacks are the brevity of the module and possible transfer difficulties that result from mix-ups in credits.

College 2:

- a. The course requires a business-like approach. It involves hard work which is not fun and not interesting until the student is involved. Writing is a necessary skill to get ahead - a "realistic" one - and there should be no dealing with the affective domain. A procedure that familiarizes teachers with their prospective students is a teaching assignment of six hours per week in the writing lab which gives 5 TLU's.
- b. ---
- c. The teacher must be aware of objectives and hold himself and his students to them. He must teach the course objectively with these objectives in mind.
- d., e., f. ---

College 3:

- a. ---
- b. Students are as literate and academically prepared now as they were twelve years ago.
- c. ---

- d. There is a need to come off the platform and get down to more practical things. Freshman comp is hated by students because teachers try to train writers. However, the purpose of the course should be to give students survival skills for the rest of their academic career. Teachers should be more satisfied with turning out students who can make their ideas clear, if not eloquent or deep, and who can display understanding in their writing.
- e. Teachers must realize how hard it is for students to write.
- f. ---
- g. Impress students that this is the last time anyone cares about their writing skill - that it's a fundamental life skill.

#### College 4:

- a. Assumption: The ability to synthesize is essential for anyone to have a claim to higher education. The ability to organize is a mechanical process. Polish structural weaknesses. Work on analysis of thought. Teach students to think. If writing demonstrates intelligent, objective, critical ability, then reading will demonstrate the same.
- b. One semester is an unrealistic length of time to teach students to write. They should have two whole years of writing with less frequent classes and virtually all individual study, as suggested by Elbow: small group discussion and individualization of instruction. Connect writing with the whole world the student lives in.
- c. ---
- d. The problem of teaching freshman comp is how to move toward a standardized program without ending up with a popular vote which implies mediocrity. Students must be credited on the same basis. We need a kernel understanding of what the program is. For example, if sentence-combining is the best way to teach, it should be adopted as a basic approach for all students. The handbook was inappropriate, but that's what everyone was doing.
- e. The research paper is very important.

#### College 5:

- a. Emphasize reading, with quizzes on thesis, content, and understanding of organization. Come to class with the essay assignment under control. Teach vocabulary which includes context and parts of speech. Keep all student papers for the semester for relevant discussion in conference. For the final, students write about their writing, reviewing all their papers - a learning process and a safeguard for grades.

- b. Give imaginative, involving assignments. For example, get inside characters in stories. This creativity balances rhetorically-stressed assignments.
- c. Do not emphasize personal relationships, psychology, or films. These areas are appropriate on occasion, but the heart of the course is student thinking and student writing.
- d. Present stimulating writing assignments. Duplicate stimulating essays. Read and discuss these in class with students taking turns reading aloud.

#### College 6:

- a. Papers should be kept in folders with mechanics and content corrected and reviewed in conference.
- b. ---
- c. Why do teachers of freshman comp take it so seriously? They become so literal.

#### College 7:

- a. This is the critical course. You can't run without learning to walk. So many students need a compassionate reader of their writing - someone who has something good to say about anything and everything.
- b. The library conducts a one-unit class in library research. Students can meet there once a week to learn about the basic tools and spend the rest of their time working on the research paper under the guidance of the reference librarian. The teacher and reference librarian coordinate efforts on the research paper.
- c. ---
- d. There are as many good ways of teaching writing as there are good writers. Don't bring in classic essays because some parts reflect the writer's mind which is not always clearly organized. The New Yorker contains short works which are clear, concise, and organized. The research paper is a burden and would be better as a separate course.

#### College 8:

- a. Work on vocabulary building: Give lists of prefixes, suffixes, and roots. Then write out a story, leaving blanks that the students fill in. Although this process is artificial, it is better than nothing.



Reading is the best vocabulary builder. This course is the key to success in college, with students being successful in follow-up courses.

- b. The research paper includes any topic the student likes. One restriction is that it must include two interviews with two experts. The paper must be real and must present a real problem. Give out topics of current interest. Have on hand a collection of graded papers to show expectations.
- c. This course is in a transition period. Over the years English teachers have been subjected to fads, texts, methods. Instruction is generally looking toward a higher level course (now that there's a terminal course on this campus). The course can go back to including more elevated content such as Bacon and Plato, presenting greater challenges to students. Unfortunately, teachers know little about teaching reading and tend to give reading assignments that students can't grasp. We need a merging of teaching skills in reading and composition.
- d. All English instructors should own a copy of Martha Maxwell's Improving Student Learning Skills for help in advising students in other areas, because freshman comp instructors act as more than teachers of English.
- e. ---

#### College 9:

- a. Textbooks are gimmicky. Every English teacher should be his own text rather than being dependent on someone else's. The teacher should develop his own approach and produce his own modules for teaching. A student must know how to write before he can read. Never plan exactly before class what is going to be done. That English teachers should also be writers is propaganda coming from publishers.
- b. Reading and composition should be taught with more concentration on reading. Formal instruction on reading stops in eighth grade. Prepare students for their reading assignments. The Borzoi text has notes on authors which should be included as part of reading assignments. Bring in additional material on authors to build up students' background. Stress vocabulary. Recommend the use of a dictionary, a Thesaurus, a wordfinder for spelling. Eight years ago when students were tested on reading ability and a readability analysis was made of their texts, it was found that the student reading average was 10.2 and the text level was 16. Borzoi, now in use, is on the 11-12 grade level.

College 10:

- a. Office hour commitment is important, although conferences go beyond this length of time. There is a need for a change in the level of preparation of students for this course, in qualifying for it and in the ability to complete it successfully. Students often start the course and then leave for a job or because of family pressure. Read and discuss whatever is close to what students are experiencing. Become more aware of what is happening in their lives. Since not much value is given to this course, it loses motivating factors.
- b. There is a strong argument for teaching this course as a literature class. If we're going to react to permissiveness it would mean going back to real subject-matter which is literature. Rhetoric has limited subject-matter.
- c. We have much to do: Here were decent godless people  
Their only monument the asphalt road  
And a thousand lost golf balls.  
(T.S. Eliot)
- d. ---

College 11:

- a. ---
- b. We can't teach writing; we can just help students become more perceptive and careful. We can introduce them to the idea of self-discipline so that they can learn to take time to prepare - to reread - to prewrite - to make notes. Students who start out as A students can take credit by examination, or we can talk to them about ways of extending themselves by getting involved in special projects, giving them practically individual instruction. Evolve their abilities with the conference method.
- c. We always stress just writing. It is important to stress thinking. We need to stress listening skills and speech skills and reading skills. Structure the course - don't rap. Teach subject-matter.
- d. A good writing teacher needs to write - to keep a journal- to be aware of what's going on in the world. He should be familiar with local issues that matter to students such as the problem of local rent control. Teaching composition is a demanding and responsible job involving intimate dealings with students. Teach the way you would like to be taught. Tap students' heads. Teaching becomes a learning experience for the teacher. Mutual learning is education.

## Question II

1. (7 - b)

### Advice to Youth by Mark Twain

Never handle firearms carelessly. The sorrow and suffering that have been caused through the innocent but heedless handling of firearms by the young! Only four days ago, right in the next farmhouse to the one where I am spending the summer, a grandmother, old and gray and sweet, one of the loveliest spirits in the land, was sitting at her work, when her young grandson crept in and got down an old, battered, rusty gun which had not been touched for many years and supposed not to be loaded, and pointed it at her, laughing and threatening to shoot. In her fright she ran screaming and pleading toward the door on the other side of the room; but as she passed him he placed the gun almost against her very breast and pulled the trigger! He had supposed it was not loaded. And he was right--it wasn't. So there wasn't any harm done. It is the only case of that kind I ever heard of. Therefore, just the same, don't you meddle with old unloaded firearms; they are the most deadly and unerring things that have ever been created by man. You don't have to take any pains at all with them; you don't have to have a rest, you don't have to have any sights on the gun, you don't have to take aim, even. No, you just pick out a relative and bang away, and you are sure to get him. A youth who can't hit a cathedral at thirty yards with a Gatling gun in three-quarters of an hour, can take up an old empty musket and bag his grandmother every time, at a hundred. Think what Waterloo would have been if one of the armies had been boys armed with old muskets supposed not to be loaded, and the other army had been composed of their female relationships. The very thought of it makes one shudder.

Question III  
1.  $\frac{1}{(1-a)}$

Writing Suggestions Two

1. "Comic characters are flat, lending themselves to comic portrayal because they exhibit only a single facet or passion and because they are unchanged by experience." Discuss, using the Sister and her family as examples.
2. "Static characters are almost always flat....Flat characters are useful when a writer wishes to emphasize ideas...." What purpose (use) do the bachelor, aunt, Sister, Cinderella, the Prince, etc., serve? (You will need to do some grouping.)
3. Discuss how we know "What people are" in fiction, using the characters of several stories as examples.
4. Show how Ernest's character is a product of Porchester Terrace.
5. Discuss Rosalind's fantasy. What circumstances prompted it? Why does she sustain it? What does its end signify?
6. Discuss Rosalind's fantasy at the Thorburns' golden-wedding party. What does it reveal about Rosalind's feelings toward her husband's family? toward Ernest?
7. Compare and contrast the characters in several stories that we have read.
8. Bruno Bettelheim finds merit in fairy tales because of their truthfulness compared with modern stories written for young children. Discuss, using the bachelor's story and "Cinderella" as examples. What truths are present in these two tales?
9. Because of their sadistic nature, some fairy tales have been criticized as unfit for children. Discuss.
10. Compare and contrast Charles Perrault's version of "Cinderella," which is read by most American children, to Margaret Hunt's version, which is faithful to the original Grimm.
11. What elements in a fairy tale make it a fairy tale? What sets it apart from other fiction?
12. Discuss the generalization that minor characters are always flat, using as examples the stepsisters in "Cinderella" and the elder Thorburns in "Lappin and Lapinova." What makes these characters flat? What purpose does their flatness serve?
13. Discuss E.M. Forster's statement that it is only round characters who "can move us to any feelings except humor and appropriateness," using as examples Rosalind and Ernest.
14. Using two or more stories from this text, discuss how characters make us feel the HUMAN consequences of hitherto impersonal abstractions.
15. Using two or more stories from this selection, discuss James' statement that character is action, and action is plot.
16. Discuss the statement that fairy tales tell us what should be and should not be whereas short stories tell us what is and what is not.
17. Discuss sibling rivalry as seen in "Why I Live at the P.O." and "Cinderella."

WRITING ASSIGNMENTS

1. Week 1: Screening Essay (in class; no grade)
2. Week 2: Activity Essay, 3-4 pages typed. Study Chapter Two, "Developing Papers," pp. 56-61 and pp. 72-76.
3. Week 4: Analysis Essay, 3-4 pages typed. Study Chapter Three, "Organizing Papers," pp. 95-99.
4. Week 6: Pro vs. Con Drop System Essay, 3-4 pages typed. Study Chapter Three, "Organizing Papers," pp. 95-99.
5. Week 7: Cause and Effect Essay, 3-4 pages typed. Study Chapter Two, "Developing Papers," pp. 76-81.
6. Comparison/Contrast Essay, 3-4 pages typed. Study Chapter Two, "Developing Papers," pp. 61-71.
7. Definition Essay, 3-4 pages typed. Study Chapter Two, "Developing Papers," pp. 81-89.
8. Argument for Change Essay, 4-5 pages typed. Study Chapter Five, "Persuading Readers," pp. 163-203.
9. Research Paper, 7-8 pages typed. Study Writing Research Papers. A research paper schedule will be handed out Week 11.
10. Literary Analysis Essay, 4-5 pages typed. Study Chapter Ten, "Doing a Close Reading," pp. 314-320.
11. Final Essay (in class).

IN-CLASS PARAGRAPH ASSIGNMENT

Write a unified, organized, coherent paragraph on one of the following topic sentences:

1. Litter on our streets and highways is a serious safety hazard.
2. The lyrics of rock music reflect the issues that concern today's young people.
3. The G-GP-R-X movie rating system is ineffective.

Follow this procedure:

I. Copy the topic sentence you choose: Be sure to Label the SUBJECT AREA and CONTROLLING IDEA.

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.I. Use this space to jot down several ideas which support this topic sentence.

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_
- g. \_\_\_\_\_



III. Now write out the paragraph below, using the topic sentence as your first sentence:

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IV. Now, read over your paragraph and circle all transitional phrases or words.

( If you have trouble finding some to circle, add transitional expressions to the paragraph whenever appropriate.

V. Underline any repetition or pronoun reference to key phrases in your topic sentence. For example, if you chose topic sentence #3, how often did you repeat the words "rating system" or use the pronoun it to refer to "rating system?"

VI. Answer the following questions:

| BEFORE<br>REVISION | AFTER<br>REVISION |
|--------------------|-------------------|
|--------------------|-------------------|

A. How many sentences are in your paragraph?

|       |       |
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| _____ | _____ |
|-------|-------|

B. How many of these sentences are simple sentences?

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| _____ | _____ |
|-------|-------|

C. How many are compound sentences?

|       |       |
|-------|-------|
| _____ | _____ |
|-------|-------|

D. How many are complex or compound-complex sentences?

|       |       |
|-------|-------|
| _____ | _____ |
|-------|-------|

E. If you answered zero to questions C. and D., try to revise your paragraph by joining two simple sentences together or by subordinating one simple sentence to another thus creating a complex sentence. Change your answers to Questions VI in the second column to reflect your revision.

Comments: \_\_\_\_\_

#### Specific Assignments

(1) number of papers: 11-12 papers from one paragraph to 10 pages in length. We begin with review of paragraph development, proceed to a 400-500 word composition for the bulk of the assignments, and include one 10-12 page research paper (or two shorter search-and-find papers) during the semester.

(2) Papers are due approximately every 10 days, but you will begin a new paper with a new textbook assignment every Monday.

(3) Your first assignment is to list 10 topics/subjects you are interested in or know something about. Make sure that you can write about these topics, not that you merely "would like to know" about or want to write about, but actually cannot. I will want to see this list at our first conference.

A Word of Caution about the Tutorial Method of Instruction: When students are given released time from formal class meetings/lectures to devote to their writing, they may think that they are receiving a reprieve from the hours of grinding out compositions that a freshman writing course demands. Just the opposite is reality: along with each Wednesday and Friday you are released from the formal class meeting, you are expected to devote two more hours to the place of writing you show me during your conference. Are you aware that this commitment involves six hours of time writing or re-writing a week's composition -- in addition to reading and preparation for Monday's large-class lecture/discussion? Writing of any kind, professional to remedial, has never been easy; it is often an unpleasant grind; it always takes time. Therefore, if you can not devote the hours stipulated here, either because you will not discipline yourself to set aside the needed hours or because you cannot allot these several hours each week because of your work schedule, social schedule or other personal obligations, then this course is not for you!

LEVELS OF ABSTRACTION

Starting at the lowest level of abstraction, rank the following in order of increasing abstraction:

1.   a. the Rexall store \_\_\_\_\_  
      b. the economic life of the nation \_\_\_\_\_  
      c. retail business \_\_\_\_\_  
      d. the distribution system \_\_\_\_\_  
      e. the drug business \_\_\_\_\_
  
2.   a. U.S. foreign policy \_\_\_\_\_  
      b. U.S. wheat for the starving people of Calcutta \_\_\_\_\_  
      c. U.S. relations with India \_\_\_\_\_  
      d. U.S. food for India \_\_\_\_\_  
      e. U.S. world leadership \_\_\_\_\_
  
3.   a. This is a beautiful day \_\_\_\_\_  
      b. Spring is the best time of the year \_\_\_\_\_  
      c. I love the outdoors \_\_\_\_\_  
      d. The weather has been very pleasant lately \_\_\_\_\_  
      e. The spring climate of California is invigorating \_\_\_\_\_
  
4.   a. Photography contributes to my understanding of life \_\_\_\_\_  
      b. I took a picture of my home yesterday \_\_\_\_\_  
      c. I prefer taking pictures of buildings more than \_\_\_\_\_  
           I do of nature \_\_\_\_\_  
      d. I enjoy photography as a hobby \_\_\_\_\_  
      e. Taking pictures is my sole recreation \_\_\_\_\_
  
5.   a. Homer, The Iliad \_\_\_\_\_  
      b. Cornwall, The Epic Hero in the Iliad \_\_\_\_\_  
      c. Baldry, Greek Literature \_\_\_\_\_  
      d. Kitto, The Greeks \_\_\_\_\_  
      e. Murray, The Literature of Ancient Greece \_\_\_\_\_  
      f. Murray, The Rise of the Greek Epic \_\_\_\_\_  
      g. Whitman, Homer and the Heroic Tradition \_\_\_\_\_
  
6.   a. "... nor shall he in any criminal case be a witness \_\_\_\_\_  
           against himself" \_\_\_\_\_  
      b. Bill of Rights \_\_\_\_\_  
      c. Constitution of the United States \_\_\_\_\_  
      d. Basic ideas: natural law, separation of powers, \_\_\_\_\_  
           influence of Locke \_\_\_\_\_  
      e. The Fifth Amendment \_\_\_\_\_

EUPHEMISM

How sweet the sound! How foggy the meaning! Can you identify the euphemism in these pairs? Underline the most direct term.

1. grease job/lubrication service
2. girdle/foundation garment
3. field underwriter/insurance salesman
4. underarm deodorant/antiperspirant
5. house trailer/mobile home
6. automatic coin machine/jukebox
7. family planning/birth control
8. industrial park/factory district
9. shop teacher/industrial arts instructor
10. slum clearance/urban renewal
11. toothpaste/dentifrice
12. fact-finding committee/investigating committee
13. fraud/irregularity
14. pre-owned car/second-hand car
15. insurance/risk management
16. polygraph/lie detector
17. housewife/homemaker

SAYING GOODBYE TO TIRED LANGUAGE

Underline the clichés in this essay. Shudder from time to time.

Why College Football Should Be Abolished

In my opinion, it seems to me that college football should be abolished.

The reason why I think this to be true is because I feel that football is bad for the colleges in nearly every respect. As Robert Hutchins says in his article in our anthology in which he discusses college football, it would be better if the colleges had race horses and had races with one another, because then the horses would not have to attend classes. I firmly agree with Mr. Hutchins on this point, and I am sure that many other students would agree too.

One reason why it seems to me that college football is bad is that it has become too commercial. In the olden times when people played football just for the fun of it, maybe college football was all right, but they do not play football just for the fun of it now as they used to in the old days. Nowadays college football is what you might call a big business. Maybe this is not true at all schools, and I don't think it is especially true here at State, but certainly this is the case at most colleges and universities in America nowadays, as Mr. Hutchins points out in his very interesting article. Actually the coaches and alumni go around to the high schools and offer the high school stars large salaries to come to their colleges and play football for them. There was one case where a high school star was offered a convertible if he would play football for a certain college.

Another reason for abolishing college football is that it is bad for the players. They do not have time to get a college education, because they are so busy playing football. A football player has to practice every afternoon from three to six, and then he is so tired that he can't concentrate on his studies. He just feels like dropping off to sleep after dinner, and then the next day he goes to his classes without having studied and maybe he fails the test.



Also I think college football is bad for the colleges and the universities because not very many students get to participate in it. Out of a college of ten thousand students only seventy-five or a hundred play football, if that many. Football is what you might call a spectator sport. That means that most people go to watch it but do not play it themselves.

These are the reasons why I agree with Mr. Hutchins that college football should be abolished in American colleges and universities.

FROM GOLDEN WEST COLLEGE CATALOG FLYER  
GENERAL EDUCATION CORE  
"THE OZ CLUSTER"

HOW DO I ENROLL?

1. You should apply for admission to Golden West College right away. Students will be registered on a first-come basis.
2. You will receive a date and time to register.
3. Successful completion of the English and math placement tests is a prerequisite for the total program. (Call counseling for the times.)
  - A. You should take the English placement test. If you do not pass, you can take English 010 in the summer to satisfy the requirement.
  - B. You should take the Math placement test. If you do not pass, you can take Math 005 in the summer to satisfy the requirement.
4. Check the schedule under History 180 and sign up for the courses listed there.

If you are unable to take the complete program, but are interested in sharing part of this experience, please let us know now because a partial program may become available. Call the above extensions and tell us you are interested in part of the program.

WHO ARE THE FACULTY?

Sociology has a perspective helpful in understanding human group life. As sociologist Jim Long will stress, this perspective proves useful in exploring certain social issues, such as prejudice, communication difficulties and solutions, family life, and conceptions of community that have existed through time.

The ability to read objectively and critically spells freedom--freedom to accept or reject ideas after they have been understood. Writing well means strengthening one's own voice and communicating clearly. Bonnie Robinson believes students should gain practical skills in academic writing and take pleasure in the power and beauty of the written word.

In this History and Appreciation of Mathematics course, Jack Wadhams will lead an exploration of the concepts of number and shape from pre-literate sensory awareness to the current Big Bang model of the universe. The relationships among mathematics and religion, art, philosophy, commerce, and science will illustrate the role of Western Culture in shaping mathematics and the role of mathematics in shaping Western Culture. Mathematics will be appreciated as an art form, a language, a problem-solving tool, a recreation, and a rational model of the universe.

In science, present knowledge and understanding are based upon the often tedious, often incorrect development of information. In Man and Disease, Max Lechtman will be concerned with various people and their contributions from

### III. 8. (2-d)

the beginning of recorded history. In the laboratory, you will learn how the body functions and malfunctions; you will also perform many clinically important tests.

Today, "theatre," as shown through plays, movies, and television reaches more people than lived at the time of Christ. The current movie musical "Hair" is Greek theatre come back to its origins. Burlesque, comedy, and tragedy are no longer divided but intertwined into one joyous/sad experience. Stewart Rogers believes the study of theatre, like theatre itself, is energetic, touching, and profound.

With Harvey Clemans in Introduction to Art, students will seek insights about the form and content of art in the past and especially in contemporary life. They will explore sculpture, painting, printmaking, photography, film and video arts, urban and environmental design, and architecture. The artist evolves new expressions through varied media as the art world constantly changes. Students will be involved in this world in discussion about works, in field trips, and in short projects.

Ethics is concerned with the individual's values and relationships to others--the group and society in general. Michael Melville will conduct the search for personal values by comparing the thought of Greek and Judaeo-Christian writers, the American Indians and Chinese sages. The emphasis will be on discovering your own journey and ideals.

The study of Western Civilization involves us in a study of ourselves. By seeing history not only as events in time but also as expressions of human thoughts, Michael Mase will lead students to a fuller understanding of those forces which shape and reflect our thinking. Students will find new meaning in art, architecture, music, political science, and other forms of western thought.

Most of us take language for granted. We often use it without thinking of the impact our words have on others--and on our own thoughts and feelings. Working with Chuck Whitchurch will sharpen your awareness of how words create and condition your thinking as well as the reactions of others to you. With this awareness you will develop greater effectiveness as a reader, a writer, and a speaker.

NEWSPAPER ARTICLE: "THE OZ CLUSTER"

HUNTINGTON BEACH INDEPENDENT/SUNDAY, OCTOBER 7, 1979 - COMMUNITY

The Golden Brick Courses of Oz is Traveled Lightly by Students  
by Sheri Neville, Staff Writer

GOLDEN WEST COLLEGE - The Oz Cluster "dream," according to one instructor, has 80 students and nine teachers sharing a "set of common experiences" along the yellow brick road of knowledge.

However, the reality of the unique 1-year program, which began at the college three weeks ago, has perhaps half that number of students enrolled--a fact the nine instructors find disappointing, but not disastrous.

"We don't have the number of students we'd hoped for," said Jack Wadhams, who teaches history and appreciation of mathematics and science for the cluster. "But everything else is as we planned it a year ago."

Those plans included a "community" of students and teachers sharing a common learning experience--the story of humankind--as they attend Mike Mase's "History of Western Civilization" lectures together.

"That's really the core of the program...the backbone," Wadhams said, noting the interrelation of all nine courses students must take each semester as part of the cluster.

Wherever possible, studies and assignments in English, math, biology, art, theatre arts, sociology and philosophy revolve around the era Mase is delving into, Wadhams said.

For instance, when Mase deals with ancient Greece, English instructor Bonnie Robinson will be taking her students through a section of Aristotelian rhetoric. When students are required to write history papers, it will be Ms. Robinson who will help them with the assignments.

"We're all attending the history lectures, but the amount we coordinate our courses is really up to our personal taste," Wadhams explained. "For instance, my course runs very close with the history course. Week by week, we're studying the same thing (era)."

"Some of the other courses aren't going that way, but they keep making connections to things that are being shared in the history course. Each instructor has as much flexibility as he wants.

The pressure to blend and coordinate comes a lot more from our interactions each day. We share our ideas," Wadhams said, as he and Ms. Robinson sat in the college community center explaining the value of the program.

Part of that value, of course, is that upon completion of the two-semester program, students will have earned 30 units toward the 40-unit minimum general education requirement of the California State University system.

In addition, because freshmen share several classes together, as well as the history course they attend with all Oz instructors, they "are not experiencing

the usual sense of alienation common to first-year college students," Ms. Robinson said.

As a result, she added, there are expected to be less dropouts and more lasting friendships between cluster students.

"Studies show that people learn better in situations where they're valued," she said. "And I think teachers teach better in situations where they're valued as people as well as for their intellectual contribution."

"Building a sense of community among cluster participants 'as people,' then tying it in with the larger community, the whole group of mankind, was one of the original Oz program goals," she said.

Predictions regarding the success of the cluster would be premature, the two teachers admitted. However, enthusiasm among students and faculty is running high, they said.

In fact, it has become common practice for those involved in the cluster to meet often for lunch. "The conversations are awfully intellectual," Wadhams said.

According to Ms. Robinson, the cluster--and conversational experiences shared within its framework--are made even more interesting because of the varied interests of the instructors.

"I took a course in black holes last year, which is not the typical course an English teacher takes when she's got a break," she laughed. "And Max Lechtman, who teaches biology, has season tickets at South Coast Repertory Theatre and knows about drama and art."

The same holds true for English instructor Chuck Whitchurch and instructors Harvey Clemans, art, Stewart Rogers, theatre arts, Jim Long, sociology, and Michael Melville, philosophy.

"I know, for myself, I am learning so much out of this experience, it has to enrich my future teaching," said Ms. Robinson, noting enrollment plans for the spring semester are already beginning.

Agreeing, Wadhams said the all-round enrichment aspect of the cluster was one of the reasons he and the other eight instructors who put it together did so in the face of warnings from some educational counselors.

"This program runs counter to the current educational trend of presenting college programs in mini-modules to cater to the short term attention span of a generation of TV watchers.

But if the program succeeds like we hope it will, this group of students and instructors will have had a fabulous experience they'll never forget," he said.

### III - 9. (3-a)

The paper should be carefully planned, composed, and polished. I would suggest that you spend about half the time on the planning and polishing stages. It would also be a good idea to use an outline.

Minimum length 3 double-spaced typewritten pages. Final draft should be typed or carefully handwritten and free of mistakes, including typing errors.

Be sure that you have clear beginning (funnel instruction recommended), a well developed and organized body, and an appropriate closing, one which either summarizes the main points made or draws some logical conclusion.

The paper should be a personal essay (i.e. one that presents your views and feelings about some topic that relates to our self-growth and/or awareness). Make it personal by using "I"; support your points with specific examples and illustrations from your own personal experience.

#### Suggested Topics

- a. Describe and discuss three or four things that you especially like about yourself and/or several things that you especially dislike about yourself. Explain why. You might want to conclude by exploring ways in which you can change, if that is what you think you want to do.
- b. Explain how your present life-style either helps or hinders your achievement of some of your present goals. If you do this one, be sure that you explain and describe both the life-style and the goals clearly.
- c. Discuss how you see yourself growing and/or not growing at the present.



CLEAR THINKING PRECEDES CLEAR WRITING

Actually, the making of a good outline provides the easiest method of doing preliminary thinking well; and good writing requires clear thinking. An outline is also a means of saving time--provided the writer is trying to write well. If, then, writing is not to be formless and unconvincing, it requires some plan, and the outline is essentially a memorandum of that plan.

The following is an example of an adequate working outline, a plan from which an organized and convincing paper can be written:

SUBJECT: GETTING A DEER

THESIS STATEMENT: A deer hunt does not always turn out as planned.

- I. Planning the hunt scientifically.
  - A. Consulting maps and marking out the route
  - B. Studying migrations of the deer
  - C. Investigating weather conditions
- II. Hunting the deer
  - A. Following our plans
    - 1. The loss of the maps
    - 2. Losing the trail
    - 3. The unexpected storm
  - B. Giving up the hunt and trying to find our way back to the car
- III. The Kill
  - A. Appearance of the deer
  - B. Our surprise and inability to get our guns ready
  - C. A lucky shot
  - D. Our discovery that we are only 200 yards from the road

This revision of the "before" outline more nearly prepares the writer to start the paper; it suggests specifically what the "reasons" and "methods" are.

A good outline, then, includes a statement of the main idea (thesis) and an indication of the main topics to be discussed in the body of the paper, with relationships between them indicated by numbers and indentation.

**Personal Experience:** Narration that supports a thesis.

Subject and Organization:

The general subject area is "personal experience." (Guth, Chapter Three.) You may choose to recreate one significant event as Orwell did in "Shooting an Elephant," or a series of events as he did in "Marrakesh" or as Podhoretz did in "My Negro Problem and Ours." The object will be to use personal experience as examples to support an insight you have gained into life. Although the paper will make use of the technique of narration, telling a story or stories, it should not be formless jottings of "what happened."

There are several possible approaches for organization. You may state your insight as a thesis in the beginning of the paper, then develop the paper by using one extended well-detailed example or several less detailed, but related ones. This paper will follow a thesis-support form. Or you may set up a series of related incidents and make your insight clear at the end. Or you may focus on one event and recreate it in detail. The end result should either directly or indirectly make the significance of the event clear to the reader by pinpointing the "moral" or insight, explaining the larger implications, working out a conflict, or justifying a point of view. (See Guth, pp. 105-108 on patterns of organization.)

NOTE: As you write your final draft, be sure that you have included enough selected, relevant details to recreate the situation(s); don't just tell us, show us! Also, bolster your style with short form), some figurative language, and, when appropriate, a "detail-first" or cumulative sentence.

Suggested Topics:

1. Recreate an incident which you remember vividly from childhood, one which affected you much at the time, but about which you now have a different point of view.
2. Recreate an incident from which you learned something about your emotions: fear, envy, loneliness, anger, love, hate, joy, shame, embarrassment.
3. Recreate an experience or a series of experiences that forced you to re-examine yourself as Podhoret does as an adult "liberal."
4. Describe an incident when you became aware of prejudice either directed toward you or formed by you.
5. Focus on an incident or series of events that taught you something about a matter that you had, up to then, only heard about: prejudice, poverty, the role of the police, snobbery.
6. Recreate an encounter with a person who affected you some way. (Read Guth "A Most Unusual Character," p. 290, a student paper.)
7. Describe an incident in which you were placed in a position that required you to live up to others' expectations (such as Orwell was in "Shooting an Elephant"). For example, have you ever acted differently than you really wanted to because of the pressure of being laughed at?
8. Recreate a situation or series of experiences in which you had conflicting feelings (as Orwell did in "Shooting an Elephant"): hate and sympathy, joy and sadness, desire for mercy and justice.

A TERM PAPER ASSIGNMENT AND EXAMPLE

College Library provides abundant source material for a term paper on Anthony Trollope.

- I. Introduction
  - A. Trollope himself.
  - B. His works.
- II. Where to look.
  - A. Card catalog.
  - B. Reference collection.
    - 1. Bibliographies
    - 2. Indexes
- III. Possible term paper topics.
  - A. Humor in The Warden
  - B. The characters of Barchester Towers.

Characters with names like Mrs. Proudie, Obadiah Slope, and 14-times-a-father Mr. Quiverful would seem bound to enliven the substance of a term paper. They are all creations of nineteenth-century English novelist Anthony Trollope (1), his works surely a richer academic lode, according to a survey of the West Valley College Library, than, say, shifting coin denominations in Costa Rica or the grain yield in Afghanistan in the 1950's. Trollope was a good-natured satirist of the internal polemics of the Anglican Church, a man who plied his art with such skill and substance that in the New Cambridge Bibliography of English Literature, he draws nine columns of entries, 35 or 40 listings to the column.

The writings about him must be beginning to rival even his own prodigious output of 49 books, produced by one of most rigid self-disciplinarians in the annals of literature. Morning after morning and year after year, he turned out 250 words every 15 minutes for three hours at a stretch before leaving for work at 8:30 in the London Post Office. Such is the report of Harlan Hatcher in the Modern Library edition Introduction of Barchester Towers and The Warden (2), Trollope's two most important books, as indicated by the number of writings about them.

As with other subjects, the groundwork for a Trollope paper should take place in a few key places in the library. First stop might well be the card catalog, a little drawer of which on the Subject side reveals the Library of Congress classification PR 5686 for the shelf location of six pertinent volumes. These are four by Trollope and two about him. Biographies by Michael Sadleir and James Pope Hennessy are there along with the aforementioned Modern Library volume, plus The Last Chronicle of Barset, Orley Farm, and two copies of the Autobiography, the extra one perhaps serving as insurance for the researcher against some earlier one by a Trollope fanatic.

### III. 13. (cont.)

After this check on hardbound resources, a logical next step might be the reference collection. An annotated bibliography obviously would be a help in assessing the relative importance of given works, and F.W. Bateson is never shy in his A Guide to English Literature in calling the critical shots on the critics. There indeed, for Trollope, is an assertion that Sadleir's is "the most elaborate commentary." And, good fortune, Sadleir we have. Bateson is not the only critic to testify to the merits of that book. The writer of its Introduction, with no coyness about his own expertise, pays tribute both to the delights of reading them and to the specialized knowledge of Sadleir:

"The world is divided into Trollopians--and others: if you, reader, are not one of us, hasten to become one, for there are few pleasures equal to that of knowing Trollope through and through, as Sadleir does, and as Tinker (of Yale) does, and as Osgood (of Princeton) does, and--I should like to add--as I do."(3)

Bateson also tells us that "sound and readable" is the critical study by A.O.J. Cockshut (1955). West Valley does not have this one, but then who, in a community college term paper, would want a name like that?

Bateson also advises seeing Donald Smalley in Victorian Fiction (ed. L. Stevenson, 1964), pp. 188-213. West Valley scores again with this one and provides, in the process, a useful shelf location for inspection of books with similar concerns for Trollope's literary period. Further catalog checks would yield supplementary material in the areas of nineteenth-century history, the Victorian social scene, or the Anglican Church records.

Because of the sheer volume of its listings, the reference shelf's Cambridge Bibliography is an obviously valuable tool. It reveals in Trollope's case a string of entries for essays in the periodicals College English and Victorian Studies in particular. A quick check of the periodicals section around the corner shows that back numbers of both these publications are on hand securely so, in fact, behind the gray steel of the drawers. This means



that a paper on The Warden, for example be based in part on J.A. Sherman's "...Barchester Novels" in the May, 1948, College English or Goldberg's Trollope's "The Warden" in Volume 17 of Nineteenth Century Fiction for 1963. It is not surprising that this journal should be a rich source on this author since it was entitled The Trollopian until 1949, according to the Cambridge. Since West Valley can subscribe only to so many of the thousands of periodicals, it is not too surprising to find what might be disappointments in store for the researcher.

The last Trollope entry in the Cambridge time gap between then and now can be closed by checking volumes of the Reader's Guide to Periodical Literature and the Social Sciences and Humanities Index. Not to be neglected in this portion of the library is the Essay and General Literature Index, the road map to individual essays and chapters in books whose titles may give no obvious hint that discussions of Trollope grace their pages. For example, under "Trollope, Anthony" for 1962 is listed "life in Trollope's Cathedral Town," which is Chapter 9 of a book entitled Religious Denominations in Fiction, by L.F. Collins. Although this book is not on hand, the entry could still be useful to the student who, if this topic warrants, might want to find a volume elsewhere.

By this time, however, it is apparent that there is a lack of material in the West Valley Library for research. In fact, instead of painfully extruding source material, the student would have the relatively happy task of bypassing much of it to focus on some specific aspect of the subject, just what a research paper is supposed to do. It might concern itself, for example with how Trollope's humor works in The Warden where, at one point, old Bishop Grantly abruptly learns that church reformer John Bold may indeed marry into the Grantly clan, and Trollope tells the reader that "the bishop did not want them to believe that they lose the power of doing so in being consecrated."(4)

FOOTNOTES

<sup>1</sup> Homer A. Watt and William W. Watt, A Dictionary of English Literature. Rev. ed. (New York: Barnes and Noble, Inc., 1952).

<sup>2</sup> (New York: Random House, Inc., 1950).

<sup>3</sup> A. Edward Newton, Introduction to Anthony Trollope Commentary, by Michael Sadleir (Boston: Houghton Mifflin, 1927), p. i.

<sup>4</sup> Trollope, p. 63.

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Sadleir, Michael. Anthony Trollope: A Commentary. Introduction by A. Edward Newton. Boston: Houghton Mifflin Company, 1927.

Trollope, Anthony. Barchester Towers and The Warden. New York: Random House, Inc., 1950.

Watt, Homer A., and William W. Watt. A Dictionary of English Literature. New York: Barnes and Noble, Inc., 1952.

THESIS EVALUATION WORKSHEET

|                                                                         | PAPER #1 | PAPER #2 | PAPER #3 |
|-------------------------------------------------------------------------|----------|----------|----------|
| Title of Paper                                                          |          |          |          |
| THESIS STATEMENT<br>(copy)                                              |          |          |          |
| Is the thesis a<br><u>statement</u> , not a<br>fragment or<br>question? |          |          |          |
| Is the thesis<br>vague or<br>ambiguous?                                 |          |          |          |
| Is the thesis<br>too broad?                                             |          |          |          |
| Is the thesis<br>too narrow?                                            |          |          |          |
| Does the thesis<br>need to be<br>proved (or is<br>it obvious)?          |          |          |          |
| Does the thesis<br>predict?                                             |          |          |          |
| Does the thesis<br>control?                                             |          |          |          |
| Does the thesis<br>obligate?                                            |          |          |          |
| Is the thesis<br>stated directly,<br>not in figurative<br>language?     |          |          |          |
| *****                                                                   | *****    | *****    | *****    |
| Is the thesis<br>fulfilled by<br>the paper?                             |          |          |          |
| Are any parts<br>of the paper<br>irrelevant to<br>the thesis?           |          |          |          |

CRUCIAL CONCERNS

I. THE WHOLE ESSAY

- A. Selection of a topic
  - 1. Objective topics
  - 2. Subjective topics
- B. Proper limitation of the topic
- C. Commitment to a thesis (main idea)
- D. Selection of a suitable "voice"
- E. Generating specific paragraphs
  - 1. By analysis of the thesis  
(using what, why, how, who, when, where)
  - 2. By classification of data, observations, etc.
- F. Introduction and conclusion in suitable proportion to the main body

II. ORGANIZATION

- A. Unity
  - 1. topic sentences with key words (main idea in whole essay)
  - 2. no deviation from the topic in supporting sentences
  - 3. subtopic sentences (in large paragraphs only)
- B. Coherence, continuity
  - 1. consistent or controlled point of view (where observer stands in time, space)
  - 2. focus on essential matters (implied in topic sentence)
  - 3. orderly sequence of material
    - a. spacial      b. chronological (in time)
  - 4. verbal devices
    - a. relationship words, "to the left," "the next day," "therefore," etc.
    - b. repetition of words or their synonyms or pronouns.
    - c. parallel construction of phrases, sentences, etc.
- C. Development, Completeness
  - 1. details
    - a. concrete vs. abstract      b. specific vs. general
  - 2. examples, cases, illustrations
  - 3. comparisons, contrasts
  - 4. causal analysis, process analysis
  - 5. definitions
  - 6. reasons, arguments

PROBABLE SEQUENCE OF WRITTEN WORK (List does not include 1 or 2 assigned revisions)

Paragraphs will usually be written to practice methods of organization and different kinds of development--detail, comparison, cause-effect analysis, persuasion, etc.--before the essays are written. In addition, essays in the Smith text should help.

**#1 ESSAY USING A STANDARD 5-PARAGRAPH FORM**

Goal: to make a suitable thesis statement, three or four topic sentences supporting the thesis, and solid paragraphs supporting each topic sentence. (Thus, this requires some skill in using statements of three different "sizes.")

Possible topics: anything which can be divided into parts (paragraphs) --an experience with stages in time, a scene with clear divisions in space, a group with subgroups.

Dangers to avoid: too brief an introduction, foggy relationships between paragraphs, paragraphs widely differing in size, no sharpness of detail, an abrupt ending.

**#2 SEEING--AN ESSAY OF SPECIFIC DETAIL**

Goal: to create one dominant impression or idea by thorough description, selecting relevant details, guiding the reader's eye (especially if observer or object is moving).

Possible topics: an unusual person, a specific locale, an art object, an odd decor, etc.

Dangers to avoid: having no point, no purpose; thinking too much, seeing too little; overusing generalities; excessive introspection; a topic far too large in time or space.

**#3 ILLUSTRATING--AN ESSAY OF MEANINGFUL EXAMPLE(S)**

Goal: to illustrate an important concept by reference to a case--a person, thing, or event, helping the reader to understand the idea by knowing the example of it.

Possible topics: any idea new to you (from school, newspaper, TV, whatever); any stereotype or wrong concept; any folk saying; any principle of sociology, psychology, etc.

Dangers to avoid: an idea so obvious that no example is needed to illustrate it; the uses of examples which are irrelevant; too little or too much visual detail.

**#4 COMPARISON AND/OR CONTRAST**

Goal: to make two familiar things more familiar; to make an unfamiliar item better known by comparison with the known; to evaluate by measurement against a standard.

Possible topics: two persons, real or fictional; a scene at two different times; two ways of living or doing something; two choices facing an individual, family, etc.

Dangers to avoid: haphazardness, no real basis of comparison; over-attention to detail so that significant features are observed; an organization hindering comparison.

**#5 ANALYSIS OF CAUSES AND/OR EFFECTS**

Goal: to explore a phenomenon with respect to its causes or effects, convincing the reader that the analysis is reasonably complete and parts are properly related.

Possible topics: a personal belief or decision; a trend or a fad; an unusual family situation; the immediate effects of a state or local program or policy.

Dangers to avoid: enumerating causes (effects) without showing their relative importance; insufficient background to introduce topic; not making the topic seem important to the reader.

BESIDE/INSIDE CHUCK

The end of my third week of classes had arrived and on that particular Thursday morning, Chuck, my closest neighbor in English 1, was the same sullen and distant person he seemed to be at every prior class meeting. We had never spoken. In fact, I knew his name only because I snatched a glimpse of his last essay before he turned it in.

Our anonymity was no one's fault, merely a sin of omission. I am definitely not anti-social and neither is Chuck, as I happily found out later. It was so early in the school semester, few people were accustomed to their soon-to-be-routine schedules. Few were relaxed enough in the unnerving new school atmosphere to take time for social overtures. Old high school chums chitchatted animatedly and exaggeratedly. But the rest of us remained strangers. That is, until this particular Thursday when Chuck and I were coerced into our first conversation.

Our English assignment--the dreaded 500-word descriptive essay to be written after interviewing an unknown person in class. Chuck, who had never perceptibly looked at me before, who had rarely glanced up from his doodling to the wisdom scrawled on the chalkboard, suddenly swung his long, jeaned legs from beneath his desk and focused his dream-like Spanish eyes on me.



INTERVIEW ASSIGNMENT

PEER READER \_\_\_\_\_

ESSAY AUTHOR \_\_\_\_\_

1) This portrait accurately captures me.

2) I'd like the following things to be changed because

3) The opening of the essay is (is not) effective because

4) The ending of the essay is (isn't) effective because

5) I have the following suggestions, corrections:

See following page for student example of kind of writing expected for  
portrait (interview) assignment:

"Want to interview each other?" He grinned a massive grin. The unexpected voice startled me; my notepapers cascaded to the floor. This silent, brooding young man had apparently known I was there, at his left, for the last three weeks. Surprising.

"Okay, great!" I was pleased with the way this was working out.

Prompted by an occasional question from the sidelines, Chuck, my silent, restless neighbor, talked endlessly. As he discussed his family, I found myself staring at his flash of white teeth. A smile darted across his countenance once in awhile, and I was temporarily blinded. This prodded me to look away from his tanned face and trace his speech by the pattern he wove with his hands as he talked.

"I have a sister who is a nun," he professed proudly, eyes glistening, drawing himself up even straighter within the confines of the too-small desk space. His voice was warm and loving as he told me about this cherished sister.

"I am very proud of her. A local newspaper in Ventura, near the convent, published a picture of her in her habit reading the Bible. Her habit was blowing out from the breeze. She looked so cute." He could hardly contain his exultant smile. It really was not necessary to tell me how proud he feels. It radiated from that smile. His family is religious and obviously very close. Then, the inevitable...

"I have a picture of her right here." And with that, he drew a body-molded wallet from his pants pocket, flipped through the multitude of family snapshots and paused at a picture of a lovely, dark-haired girl.

"This is her. This is Jan Marie." He watched me eagerly for my nod of approval, my recognition that Jan Marie was truly a sister that a brother could be proud of. I expressed my total agreement and Chuck was satisfied.

Our interview proceeded then along the routine avenues of friends, hobbies and career goals. But never again during our conversation that day did Chuck lose himself in the excitement of his subject the way he did when he spoke of Jan Marie. I felt explicitly his esteem and unabashed love for her. Chuck feels he is very lucky to have a sister like Jan Marie. I think Jan Marie is very lucky too.

"ESSAY" ESSAY

PEER READER \_\_\_\_\_

ESSAY AUTHOR \_\_\_\_\_

1) This essay captures my interest by

2) This essay loses my interest because

3) The opening of the essay is (is not) effective because

4) The ending of the essay is (isn't) effective because

5) I have the following suggestions, corrections:

English 1

Peer Critic Checklist

Name \_\_\_\_\_

I. Introduction:

A. The beginning (did) (did not) catch my interest because

B. The thesis statement (is) (is not) clearly presented and it (does) (does not) limit and focus the material. It is the following sentence:

II. Body:

A. How does each paragraph support the topic? If any one does not, say that and say why it doesn't.

B. How are the paragraphs linked? What transitions are used?

C. Which paragraph works most effectively? Why?

D. Which paragraph is least effective? Why?

III. Conclusion: I feel that the writer completes the essay in a (satisfying)  
(not satisfying) manner because

IV. Language: I particularly liked the following words and phrases: (be sure to state why)

V. I would reword this way:



Peer Reader \_\_\_\_\_  
Essay Author \_\_\_\_\_

"VALUE" ESSAY

I. The thesis of the essay is"

A. It establishes the following focus and limitations: (consider ideas and tone)

B. It establishes the following expectations for the reader:

II. The body (excluding the introduction and the conclusion) is \_\_\_\_\_ paragraphs.

A. Paragraph 1:  
Its topic sentence is"

It is linked to the introduction by (mention transition words or phrases)

It supports the thesis by (specific detail, example, or concept)

B. Paragraph 2:  
Its topic sentence is"

It is linked to paragraph 1 by

It supports the thesis by

C. Paragraph 3:  
Its topic sentence is"

It is linked to paragraph 2 by

It supports the thesis by

D. Discuss whether or not the body sufficiently develops the thesis.

E. Discuss whether or not the material presented in the body meets the expectations raised in you, the reader, by the introduction.

III. Discuss whether or not the conclusion satisfactorily concludes and completes the essay.

IV. Discuss how the first draft has been improved upon.

V. Discuss how language use fits the topic and the tone.

VI. What specific suggestions do you have for the improvement of this paper?

ENGLISH 101 Topics for Theme #2 - Example

Note: These topics are derived from the first assignment in Squibs, Writing With a Thesis, and require the extension of a definition through the use of illustration or example. The accompanying reading assignment was McCullough, "The Great Bridge."

1. The friendliness of M.J.C.
2. The impersonality of M.J.C.
3. Television portrayal of the ethical unconcern of America (Business Honesty, Sexual Relations, Racial Attitudes).
4. Adolescents are bored  
(work, play, the world)
5. The versatility of valley agriculture  
Crops, conditions, methods
6. The high cost of petty crime in Stanislaus County  
Vandalism, thefts, accidents
7. Professional Athletes, Holdup Artists  
Baseball, football, basketball
8. The high cost of business success  
Physical health, economic drain, social tensions
9. The values of a specific service organization  
(YMCA, Salvation Army, Kiwanis)
10. The socio-economic function of the automobile for the American adolescent  
(Sexual playground, emblem of social status, getting the illusion of freedom.)

English 101  
In-Class Essay

Write an essay on one of the following topics:

1. Imagine yourself imprisoned in a 50'x50' room for the rest of your life. There is no possibility of communication with the outside world, but you may decorate the room and take in whatever you want. Describe the room and its contents in such a way that you show your personality in the process.
2. There are plenty of amusements in Modesto (or the opposite).
3. Describe a favorite place (or least favorite) in such a way that you convince your reader to visit it (or avoid it).
4. The average consumer is (or is not) aware of how he is manipulated by advertisements to buy unnecessary, essentially useless, products.
5. In any home, a man and woman should (or should not) have certain roles, defined by sex.
6. People need ways to escaping from the pressures of life. Pick one and defend it as a meaningful escape:
  - a. Camping, backpacking, etc.
  - b. Reading
  - c. Music
  - d. Sports
  - e. Television, films
7. Undeveloped preserves of natural land available for human use are (or are not) necessary to his survival.
8. Knowing myself, I would probably (or probably not) move to help someone if the odds seemed to be against me (e.g. saving someone from drowning in rough water; saving someone from being attacked by two men).
9. (Attack or defend): Children should be protected from reality, grim as it may be, or they will grow up unable to accept the truths that they will eventually see (e.g. war, violence, greed, bigotry, etc.)
10. There is no distinctive architecture to speak of in Modesto (or a surrounding town). California architecture is practical, but generally ugly.

Suggestions for Writing. Paper due May 25

1. This topic is based on Bronowski's concept of how humans fix memory in images. Concentrate on the world "cold." As images come to your mind, jot them down. Choose those which are richest in sensation, feeling, and/or personal meaning to describe and recreate.
2. Show in detail how Eisely exemplified Bronowski's statement that "The images play out for us events which are not present to our senses, and thereby guard the past and create the future."
3. Write a letter to a friend (relative? co-worker? other?) who has stated that imagination has nothing to do with reality.
4. Using reports about The People's Temple in Guyana, examine how several of the control techniques identified by Skinner may have been used on cult members.
5. Compare Skinner's discussion of control techniques to R.D. Laing's discussion of "Violence and Love."
7. Show how Woody Allen does, in an indirect manner, formulate his philosophy.
8. Present your personal philosophy (or an aspect of it) in the form of a parable.
9. Write an essay which explains to a friend (perhaps a child?) who has never read Camus why the latter links "love of this earth" with abstract ideals of freedom and justice.
10. Write your definition of a rebel, drawing examples from personal experience and/or past or present events that have precipitated rebellion.
11. Explain in detail the meaning of the words "Something has been taken out of the universe, and there is left only a void" (p. 843) to Rollo May's entire essay.
12. Using a big and vital subject like freedom of choice or human dignity, or .... write a parable of your own in which the place the subject in a new perspective.
13. Using Chase's method, develop two lists, the first identifying things or conditions that make you feel merely existing, the second identifying things or conditions that make you feel vitally alive. Then draw some conclusions from the nature of your two lists.
14. Describe your own "Very Private Utopia," the qualities of an ideal community which would heighten your sense of aliveness.

WRITING ASSIGNMENT #6 (in-class, October 21)

Write a 350-500 word essay on one of the following:

- 1) Compare and/or contrast Joan Baez and Mohandas Gandhi as they are presented by Joan Didion (in "Where the Kissing Never Stops") and George Orwell (in "Reflections on Gandhi"), respectively.
- 2) Explain why Orwell states "one should...realize that Gandhi's teachings cannot be squared with the belief that Man is the measure of all things and that our job is to make life worth living on this earth" (p. 175), and then contrast Gandhi's teachings with Baldwin's "teachings" in the last section of "Down at the Cross."
- 3) Explain the political objectives of Joan Baez, James Baldwin and Mohandas Gandhi as these are revealed in "Where the Kissing Never Stops," "Down at the Cross," and "Reflections on Gandhi," respectively, and how successful each has been in achieving these objectives.
- 4) Explain how James Baldwin in "Down at the Cross" would bring an end to the racial nightmare that haunts our country.
- 5) Why does Orwell say: "No doubt, alcohol, tobacco, and so forth are things that a saint must avoid, but sainthood is also a thing that human beings must avoid." ("Reflections on Gandhi," p. 176)? Do you agree or disagree with that statement? Why?

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WRITING ASSIGNMENT #7 (due October 28)

Select one of the above questions--excluding the one you chose for the in-class writing assignment--and write a 500-word essay on it.



WRITING ASSIGNMENT #8 (in-class, November 4)

Write a 350-500 word essay on one of the following:

- 1) In "Notes from a Native Daughter" and "Such, Such Were the Joys...", respectively, Joan Didion and George Orwell look back at their childhoods. Compare and contrast their views of those times as they are presented in these essays.
- 2) Joan Didion and Antoine de St. Exupery write about different places, Sacramento and the Lybian desert, in "Notes from a Native Daugher" and "Prisoner of the Sand," respectively. Contrast their treatments of these places.
- 3) Explain how "Notes from a Native Daughter," "Such, Such Were the Joys....," and "Prisoner of the Sand" are essays of discovery; that is, the writers tell about some new insight they have come to as a result of the experiences they describe. Explain what you believe are the major discoveries in each of the three essays.

\*\*\*\*\*

A REMINDER:

Topics for the research paper are due Monday. You need not turn in any written statement but you should be prepared to indicate which of the four authors you will be writing about.

WRITING ASSIGNMENT #9 (due November 16)

Write a 1000-word essay on one of the following:

- 1) In "Such, Such Were the Joys...", George Orwell states: "Look back into your own childhood and think of the nonsense you used to believe and the trivialities which could make you suffer." Write an essay in which you do just that.
- 2) Compare and contrast the childhoods of James Baldwin, George Orwell and Joan Didion as they are presented in "Down at the Cross," "Such, Such Were the Joys..." and "Notes from a Native Daughter," respectively.
- 3) "Notes from a Native Daughter" and "Rock of Ages" appear in Section III of Slouching Towards Bethlehem: "Seven Places of the Mind." Write an essay in which you describe a place and turn it into a place of the mind.
- 4) Didion's "Marrying Absurd" is an essay which, in describing a particular place, also describes a particular life style. Write an essay in which you do the same thing; that is, describe a place so that the reader gets a vivid sense of the life style of the people in that place.
- 5) Compare and contrast Didion's view of morality as it is presented in "On Morality" with Baldwin's view in "Down at the Cross" and St. Exupery's in Wind, Sand and Stars.

### Theme Assignment: The Journal

In the journal, the writer records what he sees or thinks; it thus differs from a diary, which is a report of what he does....As practice, the habit of keeping a journal benefits in two ways: by sharpening the writer's sense for the curious, the singular, and the evocative; and by loosening up the reflexes of his expression. Thoreau, whose published journal runs to fourteen volumes, lamented how seldom we exercise our minds, how few experiences we have had. Life daily immerses us in thousands of discriminately different events, yet we experience--that is respond to--but a fraction of them....Henry James advised young writers to "try to be one of those on whom nothing is ever lost." If the first task of the writer is seeing, the second is translating these events into experiences with words. The habit of journal-keeping polices our attention, keeps us forever on the alert.

Journal-keeping also keeps writers fluent...."Write often, write upon a thousand themes, rather than long at a time," Thoreau advised. Journal entries may vary in length from one to a thousand words. Since the essential value of a journal as we shall see, is its integrity, a writer should put into his journal at any time only what he has really experienced....

It does remain true, as Thoreau observed in his own practice, that thought begets thought. In pondering our entries, we often do discover a pattern not obvious as the time we made them....

from The Good Writer, published by MSU

### THE JOURNAL

Although the data in journals is unorganized, it is all more or less relevant to questions such as "Who am I? How am I perceived by others? Which of my characteristics are common and which are unique? What do I value?"

From time to time, the students will engage in synthesizing activities, where they explore the contents of their journals as an archaeologist might examine the artifacts unearthed in a digging.

FROM THE DIARY OF ANNE FRANK

Saturday, 20 June, 1942

I haven't written for a few days, because I wanted first of all to think about my diary. It's an odd idea for someone like me to keep a diary; not only because I have never done so before, but because it seems to me that neither I--nor for that matter anyone else--will be interested in the unbosoming of a thirteen-year-old schoolgirl. Still, what does that matter? I want to write, but more than that, I want to bring out all kinds of things that lie buried deep in my heart.

There is a saying that "paper is more patient than man"; it came back to me on one of my slightly melancholy days, while I sat chin in hand, feeling too bored and limp even to make up my mind whether to go out or stay at home. Yes, there is no doubt that paper is patient and as I don't intend to show this cardboard-covered notebook bearing the proud name of "diary" to anyone, unless I find a real friend, boy or girl, probably nobody cares. And now I come to the root of the matter, the reason for my starting a diary: it is that I have no such real friend.

Let me put it more clearly, since no one will believe that a girl of thirteen feels herself quite alone in the world, nor is it so. I have darling parents and a sister of sixteen. I know about thirty people whom one might call friends--I have strings of boy friends, anxious to catch a glimpse of me and who, failing that, peep at me through mirrors in class. I have relations, aunts and uncles, who are darlings too, a good home, no--I don't seem to be able to get any closer, that is the root of the trouble. Perhaps I lack confidence, but anyway, there it is, a stubborn fact and I don't seem to be able to do anything about it.

Hence, this diary. In order to enhance in my mind's eye the picture of the friend for whom I have waited so long, I don't want to set down a series of bland facts in a diary like most people do, but I want this diary itself to be my friend, and I shall call my friend Kitty. No one will grasp what I'm talking about if I begin my letters to Kitty just out of the blue, so, albeit unwillingly, I will start by sketching in brief the story of my life.

My father was thirty-six when he married my mother, who was then twenty-five. My sister Margot was born in 1926 in Frankfurt-on-Main, I followed on June 22, 1929, and as we are Jewish, we emigrated to Holland in 1933, where my father was appointed Managing Director of Travics N.V. This firm is in close relationship with the firm of Kolen & Co. in the same building of which my father is a partner.

The rest of our family, however, felt the full impact of Hitler's anti-Jewish laws, so life was filled with anxiety. In 1938, after the pogroms, my two uncles (my mother's brothers) escaped to the U.S.A. My old grandmother came to us, she was then seventy-three. After May 1940, good times rapidly fled: first the war, then the capitulation, followed by the arrival of the Germans, which is when the sufferings of us Jews really began. Anti-Jewish decrees followed each other in quick succession. Jews must wear a yellow star, Jews must hand in their bicycles, Jews are banned from trams and are forbidden to drive. Jews are only allowed to do their shopping between three and five o'clock and then only in shops which bear the placard "Jewish shop." Jews

IV - 2. (10-c)

The Diary of Anne Frank (continued from previous page).

must be indoors by eight o'clock and cannot even sit in their own gardens after that hour. Jews are forbidden to visit theaters, cinemas, and other places of entertainment. Jews may not take part in public sports. Swimming baths, tennis courts, hockey fields, and other sports grounds are all prohibited to them. Jews may not visit Christians. Jews must go to Jewish schools, and many more restrictions of a similar kind.

So we could not do this and were forbidden to do that. But life went on in spite of it all. Jopie used to say to me, "You're scared to do anything, because it may be forbidden." Our freedom was strictly limited. Yet things were still bearable.

Granny died in January 1942; no one will ever know how much she is present in my thoughts and how much I love her still.

In 1934, I went to school at the Montessori Kindergarten and continued there. It was at the end of the school year. I was in form 6B when I had to say good-bye to Mrs. K. We both wept, it was very sad. In 1941, I went with my sister Margot to the Jewish Secondary School, she into the fourth form and I into the first.

So far everything is all right with the four of us and here I come to the present day.

FROM THE JOURNAL OF HENRY DAVID THOREAU

Dec. 29 (1853). We survive, in one sense, in our posterity and in the continuance of our race, but when a race of men, of Indians for instance, becomes extinct, is not that the end of the world for them? Is not the world forever beginning and coming to an end, both to men and races? Suppose we were to foresee that the Saxon race to which we belong would become extinct the present winter--disappear from the face of the earth--would it not look to us like the end, the dissolution of the world? Such is the prospect of the Indians.

All day a driving snow-storm, imprisoning most, stopping the cars, blocking up the roads. No school today. I cannot see a house fifty rods off from my window through (it); yet in midst of all I see a bird, probably a tree sparrow, partly blown, partly flying, over the house to alight in a field; The snow penetrates through the samillest crevices under doors and sides of windows.

P.M. Tried my snow-shoes. They sink deeper than I expected, and I throw the snow upon my back. Then I returned, twenty minutes after, my great tracks were not to be seen. It is the worst snow-storm to bear that I remember. The strong wind from the north blows the snow almost horizontally, and, beside freezing you, almost takes your breath away. The driving snow blinds you, and where you are protected, you can see but little way, it is so thick. Yet in spite, or on account, of all, I see the first flock of arctic snowbirds (*Emberiza nivalis*) near the depot, white and black, with a sharp, whistle-like note.



V-1. (1-a)

ESSAY NUMBER \_\_\_\_\_

NAME \_\_\_\_\_

MODULE \_\_\_\_\_

DATE \_\_\_\_\_

COMPOSITION GRADING SCALE

1 - Poor      2 - Weak      3 - Average      4 - Good      5 - Excellent

|                                           |   |   |   |   |   |          |           |
|-------------------------------------------|---|---|---|---|---|----------|-----------|
| 1. Quality and development of ideas       | 1 | 2 | 3 | 4 | 5 |          |           |
| 2. Organization, coherence, point of view | 1 | 2 | 3 | 4 | 5 | Subtotal | x5= _____ |
| 3. Diction and usage (19-22)              | 1 | 2 | 3 | 4 | 5 |          |           |
| 4. Sentences (2-3, 24-26, 28-30)          | 1 | 2 | 3 | 4 | 5 | Subtotal | x3= _____ |
| 5. Grammar and mechanics (4-7, 9-11)      | 1 | 2 | 3 | 4 | 5 |          |           |
| 6. Punctuation (12-17)                    | 1 | 2 | 3 | 4 | 5 |          |           |
| 7. Spelling (18)                          | 1 | 2 | 3 | 4 | 5 |          |           |
| 8. Manuscript form (8)                    | 1 | 2 | 3 | 4 | 5 | Subtotal | x1= _____ |
| TOTAL GRADE                               |   |   |   |   |   |          | _____     |

INSTRUCTOR'S COMMENTS:

## COMPOSITION GRADING SCALE

The composition grading scale allows you to see at a glance the strengths and weaknesses of a composition you have written. It serves as a guide for revising a composition and determining whether or not a conference with the instructor is advisable. It can further be used as a checklist for editing and revising a composition before you submit your final draft.

The numbers in parentheses after the various criteria on the grading scale refer to the section in the Harbrace College Handbook where you can locate these principles of composition for purposes of study and revision. Because your ideas and your ability to develop and order them are most important, the first and second criteria weigh the most heavily in the grading scale. You will need, therefore, to study and refer to sections 31, 32, and 33 in the Harbrace College Handbook as you plan, write, and revise your papers, so that you can experience success.

The following questions will help you define the criteria used in the grading scale. Your instructor uses these questions to evaluate your paper. You can use them as a checklist for editing your paper before you submit it.

1. Quality and development of ideas

- (a) Is the subject well chosen and sufficiently limited? Is there an appropriate title?
- (b) Is there a unifying central idea (sometimes called thesis statement, main idea, or statement of significance), stated clearly in the introduction and logically developed throughout the paper?
- (c) Are all points developed specifically? (Are relevant details, illustrations, authorities, etc. used to support generalizations?)
- (d) Are all points developed fully? (Is any generalization unsupported or poorly supported?)
- (e) Do both choice and treatment of subject show ingenuity, originality, and insight?
- (f) Are the ideas of the writer carefully distinguished from quoted or paraphrased material?

2. Organization, coherence, point of view

- (a) Does the organization show a consistent point of view - a clear sense of purpose and audience? (Are there needless shifts in tense, mood, voice, person, number, type of discourse, tone, or perspective? See section 28 in HCH.)
- (b) Does the introduction fully introduce the subject, interest the reader, and state the central idea?
- (c) In the body of the paper is there an orderly sequence of ideas, a logical progression from main point to main point? Is there evidence that a working plan or outline has been used to organize the body of the paper into main divisions?)
- (d) Within the main divisions do paragraphs and sentences contribute to an appropriate internal order?
- (e) Are there clear transitions between sentences, paragraphs, and the main divisions of the paper?
- (f) Is there an effective conclusion so that the paper does not merely stop, but ends emphatically?

V. 1. (cont.)

3. Diction and usage  
Are words carefully chosen, appropriate, exact? Should any words be deleted or inserted? Should any be changed because of ambiguity?
4. Sentences  
Are there any comma splices, fused sentences or illogical fragments? Are ideas properly subordinated? Are modifiers correctly placed? Is there any faulty parallelism? Are the references of pronouns clear? Are sentences as effective as possible?
5. Grammar and mechanics  
Are appropriate forms of modifiers, pronouns, and verbs used? Do subjects and verbs agree? Do word divisions at the ends of lines follow conventional practices? Are capitals and underlining (italics) used correctly? Should any abbreviations of numbers be spelled out?
6. Punctuation  
Is conventional punctuation used to signal the reader correctly?
7. Spelling  
Do misspellings distract the reader?
8. Manuscript form  
Have standard practices been observed in preparing the manuscript, whether it is handwritten or typewritten? Have the proper materials been used? Has the paper been identified with name, course, and date? Is the title in the correct form? Are the pages correctly numbered and fastened together? Is the paper neat and legible? Are there sufficient margins on all four sides to prevent a crowded appearance? If there is an attached bibliography, is it in the proper form? If the paper is typewritten, is it double-spaced? Has only one side of the paper been used? Has the paper been carefully proofread?

#### GRADING CRITERIA

When I grade your essays, I will take into account the following items: organization, content, sentence structure and style, grammar/mechanics. Organization includes such areas as a brief introduction containing a clearly stated thesis statement, support paragraphs that develop the thesis idea, coherence between sentences and between paragraphs, unity within the essay as a whole and within each paragraph, and finally a brief conclusion which brings your essay to a close.

The second criterion, content, is slightly more difficult to identify and define because it is primarily a matter of quality rather than quantity. Content involves the significance of what you write, rather than how much you write; and yet it is also true that every essay must have a sufficient amount of substance to adequately deal with any given subject.

Sentence structure and style refer to word order (syntax), word choice (diction), and use of sentence patterns (simple, compound, complex, etc.). You are expected to use precise diction, lucid syntax, and a variety of sentence patterns.

Grammar/mechanics includes punctuation, basic usage and spelling. To receive a passing grade, your essays must be free of the following major errors in grammar and punctuation: comma-splice, sentence fragment, run-on sentence, lack of agreement of subject/verb and pronoun/antecedent, misuse of colons and semi-colons, misplaced and dangling modifiers, faulty predication and incorrect verb tense or case. In addition, your essays should be free of spelling errors (minimum: 1 per 100 words).

GRADING

All papers handed in will be evaluated, criticized, and marked for revision. After the fourth or fifth week they will be given a letter grade ranging from A to F. These grades are based on content as well as performance or form. For the first half of the semester you may receive split grades such as B/F, with the top mark for content and the bottom mark for weaknesses or errors in mechanics or spelling. The grades achieved on written work constitute the major evaluation in the course. How well you have mastered rhetorical skills and can demonstrate good writing ability by the end of the semester is the most important factor in giving the final grade. Additionally, however, class participation, consistent effort as demonstrated by preparation and exercises completed and placed in the folder, and the quality of your theme revisions also help in making the final judgment.

Your theme grades will reflect the following standards:

An A grade: The essay shows originality of thought in stating and developing a thesis. Its ideas are clear, logical, thought-provoking, entertaining, with the following qualities of good writing:

1. sophisticated sentences and paragraphs
2. highly effective diction
3. full development, unity, and convincing support.

A B grade: The essay differs from the A theme in that, although competent, it lacks the originality of thought, the sophistication of style, and the pleasing effectiveness of the A theme.

A C grade: The average essay has a clear thesis, adequate development, and specific support. It avoids serious errors in mechanics or content. It lacks, however, vigor of thought and expression.

A D grade: The essay indicates a casual or sloppy handling of thesis and development. It usually tends to over-generalize, to beg-the-question, and to contain serious errors in mechanics or spelling.

An F grade: Besides a failure to develop a clear thesis adequately, the F theme usually contains a number of serious errors in grammar, spelling, punctuation, and sentence structure.

Checklist of Typical Grading Comments  
for Explanatory Essays

- \_\_\_\_\_ 1. Step 1 error: missing, multiple, promise, incomplete thesis statement, or essay not really about statement as written.
- \_\_\_\_\_ 2. Step 2 error: missing, multiple, promise, incomplete topic sentence, or topic sentence not clearly and directly about thesis statement; does not answer implied question (1st, 2nd, 3rd).
  
- \_\_\_\_\_ 3. (Step 3 errors): Paragraph main idea sentences not clearly about topic sentence; do not answer implied questions.
- \_\_\_\_\_ 4. Not enough main ideas in each paragraph; you are overlooking some implications.
- \_\_\_\_\_ 5. Main ideas repeated; look at statement from different points of view.
- \_\_\_\_\_ 6. Not ambitious; demonstrate the depth of your understanding.
- \_\_\_\_\_ 7. You are not separating your ideas into separate sentences using the expository structure; your essay is disorganized.
  
- \_\_\_\_\_ 8. (Step 4 errors:) Specific explanation of some generalizations missing.
- \_\_\_\_\_ 9. Concrete examples missing; show some tangible evidence.
- \_\_\_\_\_ 10. Specific explanations and concrete examples are too brief, unclear, or oversimplified.
- \_\_\_\_\_ 11. Some important terms left undefined; your details do not explore the full range of questions raised.
- \_\_\_\_\_ 12. You settle for unrealistic, inconsistent, or contradictory explanations.
- \_\_\_\_\_ 13. Some step 4 details seem irrelevant.
  
- \_\_\_\_\_ 14. Paragraphs not well connected using step 5 techniques.
- \_\_\_\_\_ 15. Are paragraphs really related? In right order?
- \_\_\_\_\_ 16. Step 6 sentence to sentence coherence weak or missing.
- \_\_\_\_\_ 17. How about a short, rounding off sentence to conclude the essay?
  
- \_\_\_\_\_ 18. Too many basic sentence structure, comma, or other grammar errors.
- \_\_\_\_\_ 19. Too many basic spelling errors.
- \_\_\_\_\_ 20. This paper does not follow the specific assignment directions.



Content, organization: \_\_\_\_\_

Name \_\_\_\_\_ Section \_\_\_\_\_

Grammar, style: \_\_\_\_\_

EVALUATION OF DIAGNOSTIC ESSAY

GRAMMAR

Sentence:

- \_\_\_\_\_ completeness (fragment, run together)
- \_\_\_\_\_ predication
- \_\_\_\_\_ agreement (subjects and verbs, pronouns)
- \_\_\_\_\_ modifiers (misplaced, dangling)
- \_\_\_\_\_ parallel construction
- \_\_\_\_\_ verb tense/voice

PUNCTUATION Use of:

- \_\_\_\_\_ comma
- \_\_\_\_\_ semi-colon (comma splices)
- \_\_\_\_\_ end punctuation (period, question mark, exclamation point)
- \_\_\_\_\_ apostrophe
- \_\_\_\_\_ italics, underlining
- \_\_\_\_\_ quotation marks
- \_\_\_\_\_ other (hyphen, dash, parentheses, brackets, colons)

MECHANICS

- \_\_\_\_\_ capitals
- \_\_\_\_\_ syllabization
- \_\_\_\_\_ numbers
- \_\_\_\_\_ abbreviations
- \_\_\_\_\_ proofreading

SPELLING

- \_\_\_\_\_ verbs
- \_\_\_\_\_ commonly misspelled words
- \_\_\_\_\_ words similar in sound

USAGE

- \_\_\_\_\_ wordiness
- \_\_\_\_\_ idiom
- \_\_\_\_\_ colloquialism
- \_\_\_\_\_ uniqueness
- \_\_\_\_\_ wrong word

GENERAL EFFECTIVENESS

- \_\_\_\_\_ unity (focus on a single thesis)
- \_\_\_\_\_ adequate development

# GRADING STANDARDS IN FRESHMAN COMPOSITION

|                       | CONTENT                                                                                                                                                         | ORGANIZATION<br>Rhetorical and Logical<br>Development                                                                                                                                                                                                                                     | ORGANIZATION<br>Sentence<br>Structure                                              | DICTION                                                | GRAMMAR<br>PUNCTUATION<br>SPELLING                                                                                         |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|--------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| Excellent<br>(A-B)    | A significant central idea clearly defined, supported with concrete, substantial, and consistently relevant detail                                              | Theme planned so that it progresses by clearly ordered and necessary stages, and developed with originality and consistent attention to proportion and emphasis; paragraphs coherent, unified, and effectively developed; transitions between paragraphs explicit and effective           | Sentences skillfully constructed (unified, coherent, forceful, effectively varied) | Distinctive: fresh, precise, economical, and idiomatic | Clarity and effectiveness of expression promoted by consistent use of standard grammar, punctuation, and spelling          |
| Average<br>(C)        | Central idea apparent but trivial or trite; or too general; supported with concrete detail, but detail that is occasionally repetitious, irrelevant, or sketchy | Plan and method of theme apparent but not consistently fulfilled; developed with only occasional disproportion or inappropriate emphasis; paragraphs unified, coherent, usually effective in their development; transitions between paragraphs clear but abrupt; mechanical or monotonous | Sentences correctly constructed but lacking distinction                            | Appropriate: clear and idiomatic                       | Clarity and effectiveness of expression weakened by occasional deviations from standard grammar, punctuation, and spelling |
| Unacceptable<br>(D-F) | Central idea lacking, or confused, or unsupported with concrete and relevant detail                                                                             | Plan and purpose of theme not apparent; undeveloped or developed with irrelevance, redundancy, or inconsistency; paragraphs incoherent, not unified, or undeveloped; transitions between paragraphs unclear or ineffective                                                                | Sentences not unified, incoherent, fused, incomplete, monotonous, or childish      | Inappropriate: vague, unidiomatic, or substandard      | Communication obscured by frequent deviations from standard grammar, punctuation, and spelling                             |

V 6. (5 - 6)

1. From Joint Statement on Freshman English in College and High School Preparation (p. 4), by the Department of English of Ball State Teachers College, Indiana State Teachers College, Indiana University, and Purdue University. Used by permission.

EFFECTIVENESS GRADE

1. IS THESIS CLEAR? \_\_\_\_\_
2. DOES THESIS CONTROL THE PAPER? \_\_\_\_\_
3. DO DEFINITIONS WORK? \_\_\_\_\_
4. IS INTRODUCTION CLEAR? \_\_\_\_\_
5. IS INTRODUCTION ATTRACTIVE? \_\_\_\_\_
6. IS THERE FORCE TO MAKE THESIS CON-  
VINCING IN THE CONCLUSION? \_\_\_\_\_
7. IS THE VOICE OF THE WRITER CON-  
SISTENT? \_\_\_\_\_
8. ARE THE TECHNIQUES OF PERSUASION  
STRONG? \_\_\_\_\_

EVIDENCE GRADE

9. DO JUDGMENTS PASS FOR EVIDENCE? \_\_\_\_\_
10. IS EVIDENCE ADEQUATE? \_\_\_\_\_
11. ARE SOURCES IGNORED? \_\_\_\_\_
12. DOES EVIDENCE PERTAIN TO THESIS? \_\_\_\_\_
13. IS EVIDENCE VARIED, INVENTIVE? \_\_\_\_\_

ARRANGEMENT GRADE

14. IS THE TEXT UNIFIED BY THESIS? \_\_\_\_\_
15. ARE SENTENCES ARRANGED FOR  
VARIETY? \_\_\_\_\_
16. ARE WORDS ARRANGED FOR  
NATURALNESS? \_\_\_\_\_
17. ARE WORDS ARRANGED FOR LOGIC? \_\_\_\_\_
18. ARE THERE REDUNDANCIES, DEADWOOD? \_\_\_\_\_

COMMENTS \_\_\_\_\_

DOCUMENTED PAPER EVALUATION

DOCUMENTED PAPER FORM GRADE:

19. QUOTATION UNJOINED TO TEXT \_\_\_\_\_
20. QUOTATION FORM \_\_\_\_\_
21. FOOTNOTE FORM \_\_\_\_\_
22. BIBLIOGRAPHY FORM \_\_\_\_\_
23. APPENDIX FORM \_\_\_\_\_
24. TITLE PAGE FORM \_\_\_\_\_

SMOOTHNESS GRADE

25. NON-SENTENCE \_\_\_\_\_
26. RUN-ON SENTENCE \_\_\_\_\_
27. MONOTONOUS SENTENCE PATTERNS \_\_\_\_\_
28. CLICHES \_\_\_\_\_
29. PUNCTUATION \_\_\_\_\_
30. SPELLING \_\_\_\_\_
31. TYPOGRAPHICAL ERRORS \_\_\_\_\_

#### BASIC STANDARDS FOR PAPERS

##### GOOD PAPERS (A's and B's)

CONTENT: A well-defined idea, of some importance, supported with concrete and relevant detail.

OVERALL ORGANIZATION: Logically ordered and developed, with some attention paid to both effective methods of presentation and to smoothness of transitions; paragraphs well structured.

BASIC GRAMMAR: Complete sentences; subordinate ideas in proper form; no major errors.

SPELLING, DICTION, PUNCTUATION: Few, if any, spelling and punctuation errors; consistent level of diction appropriate to the subject.

STYLE: Smooth, clear, emphatic.

##### ORDINARY PAPERS (C's)

CONTENT: Main idea evident but not clearly defined or substantially supported.

OVERALL ORGANIZATION: Obviously planned but lacking consistently coherent development; paragraphs unified but not well developed; problems of emphasis, transitions and coherence of supporting material.

BASIC GRAMMAR: Paper relatively free from major errors but with weakly constructed sentences.

SPELLING, DICTION, PUNCTUATION: Few spelling or punctuation errors; diction correct but not particularly effective.

STYLE: Clear but sometimes weakened by less than standard grammar, lack of emphasis.

##### FAILING PAPERS (D's and F's)

CONTENT: Main idea not defined or not supported with concrete and relevant detail.

OVERALL ORGANIZATION: Illogically ordered or not ordered at all; paragraphs weakly developed; lack of adequate sentence or paragraph transitions.

BASIC GRAMMAR: Major errors; poorly constructed sentences.

SPELLING, DICTION, PUNCTUATION: Careless spelling; meaning lost in errors of punctuation and grammar; inappropriate or inconsistent diction.

STYLE: Awkward, confused, careless and ungrammatical.

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4      3      2      1      0

Clarity of purpose - an intro. paragraph concluding in a clearly stated, sharply focused statement of thesis or main idea.

Unity of organization

Achievement of purpose

Substantiality of content

Adequacy of expository style

Grammar, syntax, spelling and punctuation.

### A CHECK LIST FOR COMPOSITIONS

- I. Organization of the Paper
  - A. Can you state in one sentence the central ideal of your paper?
  - B. Does each paragraph contribute to the development of the central idea?
  - C. Are your ideas arranged in a logical pattern?
  - D. Is each new paragraph clearly related to the previous paragraphs?
  - E. Are the more important ideas emphasized, the less important subordinated?
- II. The Paragraph
  - A. Can you state in one sentence the central idea of the paragraph?
  - B. Does each paragraph employ enough evidence (details, examples, comparisons, contrasts, etc.) to develop its central idea?
  - C. Does each sentence contribute to the development of the central idea in the paragraph?
  - D. Are the relationships between sentences made clear?
  - E. Does one sentence follow another in logical sequence?
  - F. Are there any gaps in the thought?
  - G. Are the more important ideas emphasized, the less important subordinated?
- III. The Sentence
  - A. Is each sentence clear and correct?
  - B. Are there any useless words in the sentence?
  - C. Are the sentences choppy? Too short? Too long and involved?
  - D. Do the sentences employ variety in expression, or do they all begin the same way--with subject and verb?
  - E. Does each sentence make the best possible choice of words to convey the exact thought?
- IV. Punctuation, Spelling, and Usage
  - A. Can you give a reason for every mark of punctuation in your paper?
  - B. Are all words correctly spelled?
  - C. Are all sentences completed?
  - D. Are any of the sentences run together?
    - 1) Agreement of subject and verb? 2) Agreement of pronoun and antecedent?
    - 3) Tense and verb forms? 4) Case of pronouns?

### AIDS IN WRITING AND CORRECTING

1. Composition is communication. You cannot expect your reader to understand your ideas if they are not clear in your own mind. Fuzzy thinking results in fuzzy writing.
2. Make a rough draft of your paper. Concentrate on ideas and expression. Then make all corrections and changes on the rough draft before you copy the paper in ink.
3. A composition presents the complete exposition of an idea. Its parts (the sentences and paragraphs) should fit together like the parts in a jigsaw puzzle. You should not be able to leave out a sentence or to shift it from one position to another. Attempt to write in such a way that each sentence will grow naturally from the one preceding it and lead naturally to the following. What you have written should determine what you will write.
4. When you have finished writing, read your paper aloud, or have someone read it to you. Often your ear will detect a failure in clearness, a gap in thought, a bad sentence structure, or an error in usage.
5. When you check for correctness, do not read your paper casually, but look for specific errors: agreement, sentence fragment, spelling, etc. Remember the errors you have made on other papers, and check to be sure that you have not made the same error again.



# CRITERIA FOR GRADING PAPERS

Grading papers is a difficult, time-consuming, delicate and intellectually challenging act. Unlike grading an objective examination--which is relatively simple because there are correct and incorrect answers--, grading an essay involves the balancing of several factors, each of which is crucial to the success of the essay. There can be no formula or scheme for the balancing of these factors; they are weighed against each other, the plusses balanced against the minuses, the strengths against the weaknesses; then a grade is intuitively determined. In my comments at the end of each paper, I explain the reasons for assigning the grade: what has been done well and what has been done poorly. At the same time, I am validating my assessment in my own mind.

The factors I consider in evaluating each paper are: Content, Organization, Expression, and Mechanics.

The most important factor in a paper is its Content: what the writer has to say about the subject matter. I usually look for the following:

1. Relevance: Has the student written on relevant material? If, for example, the topic is a comparison of Baldwin's and Orwell's youths but you discuss how their writing styles are different, then you have not written a relevant topic.
2. Insight: Have you presented an analysis that shows an understanding of the works in question? Too often writers tend merely to summarize rather than to analyze. Try to make a specific point which involves analysis. If, for example, you are comparing the youths of Baldwin and Orwell, it would be insufficient merely to present explicit differences, such as their schooling. For your paper to have substance, you would have to comment on the significance or meaning of these differences.

Such analysis, such probing, involves depth of thought. Try to go beneath the surfaces; seek the meanings of things.

3. Development of thought/substantiation: Initially, what we think and feel about essays and experiences comes to us without conscious thought; we merely respond to what we have read and/or seen. Thus, we might say that Didion is a good or a bad writer, because we have responded to her in a certain way. In an essay, a writer tries to go beyond the statement of this response: he/she will try to explain what in the reading has provoked the response. If you feel Didion is a good writer, then you will write about those aspects of her writing that make it good to you. You will be both developing your main thought and validating your initial response to her as a writer.

In grading a paper, I look for full and forceful development of a writer's main idea (or response). How well, I ask, has the writer substantiated his/ her statements about the writing of Didion?

Organization is a logical consequence of content; the form an essay takes is dependent upon the thoughts that are being expressed. You will note, for example, that the organization of this paper is based upon my statement: "The factors I consider in evaluating each paper are: Content, Organization, Expression, and Mechanics." In analyzing how I evaluate

papers, I have isolated four areas of concern. At this point in the essay, I have discussed the first two: Content and Organization. After this section, I will move on to Expression and Mechanics.

Thus, once you have determined what you want to say, you should be able to look at your thoughts and discover how to organize them. Organization is an important factor in writing because it gives you a way to develop your ideas, it makes your thoughts more accessible to the reader, it adds force to what you want to say, and it makes the relationships between ideas clearer.

Note also another form this discussion has taken: from the general statement to the specific. For example, when I discussed Content, I became even more specific about that subject, referring to relevance, insight and depth of thought. Such a mode of organization is perhaps the simplest and most effective way to present ideas.

During the semester, we will explore different organizational patterns into which our thoughts naturally fall.

Expression and mechanics are more concerned with how you write rather than what you say. Expression involves word choice, clarity of statement and writing style. Try to avoid vague, ambiguous and unclear words. To say that Baldwin is a "good" writer does not have much meaning or force unless you define what you mean by "good." Avoid excessive generalizations. Each person has his/her own writing style, but one should take care not to write in a style which lacks variety. For example, if each of your sentences in an essay begins with the subject followed by the verb, your writing style will probably be somewhat dull and lifeless.

Mechanics refers to syntax and grammar: sentence structure, punctuation and spelling.

Expression and Mechanics, as parts of the writing craft, are properly seen as "polishing"; that is, once you have gotten all your thoughts down in an organizational pattern appropriate to these thoughts, you then have to polish your writing: checking out the correct spelling, making certain that there are effective transitions from idea to idea, seeing that sentences are logical units, etc.

Part of the "polishing" process should be a final proofreading of your paper before you hand it in to catch any errors you might have overlooked.

Generally, I am not overly concerned about expression or mechanics unless problems in these areas result in confused meaning or distract the reader from the paper. Although I am a compulsive commenter--I note almost all errors and problems in expression and mechanics--, I am primarily concerned with clarity of expression.

In evaluating your papers, I try to balance the four factors mentioned above. A paper that has no errors in mechanics, that is well written and well organized but is weak in content might receive a grade of C; similarly, an insightful paper that is disorganized and contains numerous distracting mechanical errors might also receive a C.

As a teacher of English, I operate under the following premise: that one cannot separate what one says from how one says it. The brilliant insight is useless unless adequately developed and forcefully presented.

One final note about the time spent in writing papers. Many students turn in hastily-written first drafts of papers. If you have the time, you should try to work up at least three drafts of each paper. On this paper, for example, I spent at least two hours thinking it out before writing and then another two hours writing it; it has gone through two versions and one proofreading. I am not entirely satisfied with it as an essay, but I have a deadline to meet and so I have to finish it.

Because I consider papers the best learning tool for students, I take the grading of them very seriously. I not only try to indicate all errors in mechanics and expression, but I also make marginal notes about content and style; at the end of each paper, I write a summary comment in which I try to assess the major strengths and weaknesses in each paper. I also try to establish a continuing dialogue, exchanging ideas with students. Please feel free to discuss your papers with me, especially if you disagree with my assignment.



# Paragraph Evaluation

|                                                                              | A | B | C | D | F |
|------------------------------------------------------------------------------|---|---|---|---|---|
| 1. Is the topic sentence clearly stated?                                     |   |   |   |   |   |
| 2. Is the paragraph well developed and organized?                            |   |   |   |   |   |
| a. Does the paragraph contain one central idea only?                         |   |   |   |   |   |
| b. Is the topic adequately developed or supported?                           |   |   |   |   |   |
| c. Is the paragraph unified and coherent?                                    |   |   |   |   |   |
| d. Does the paragraph have continuity or smooth transitions?                 |   |   |   |   |   |
| 3. Does the paragraph contain good sentence structure?                       |   |   |   |   |   |
| 4. Is the word choice effective?                                             |   |   |   |   |   |
| 5. Is the paragraph free of errors in grammar, punctuation, and spelling?    |   |   |   |   |   |
| 6. Is the treatment of the subject matter imaginative and thought-provoking? |   |   |   |   |   |

Paragraph Grade \_\_\_\_\_

Additional Comments:

Symbols Used in the Correction of Papers

| <u>Symbols</u>                                                                    | <u>Explanations</u>                                            |
|-----------------------------------------------------------------------------------|----------------------------------------------------------------|
|  | misspelling                                                    |
|  | omit material in circle                                        |
| //                                                                                | lacks parallel structure                                       |
| las <del>t</del>                                                                  | omit letter                                                    |
|  | transpose letters or words                                     |
|  | no new paragraph                                               |
|  | begin a new paragraph                                          |
|  | necessary word(s) omitted                                      |
|  | join words                                                     |
| abb                                                                               | don't abbreviate                                               |
| adv                                                                               | use adverb                                                     |
| agr                                                                               | lacks agreement                                                |
| -sv                                                                               | between subject-verb                                           |
| -pa                                                                               | between pronoun-antecedent                                     |
| cap                                                                               | use capital letter(s)                                          |
| CS                                                                                | comma splice (use of a comma to connect two complete thoughts. |
| DM                                                                                | dangling modifier                                              |
| frag                                                                              | incomplete thought (fragment sentence)                         |
| ital                                                                              | use italics, indicated by underlining the word or phrase       |
| k                                                                                 | awkward phrasing                                               |
| mm                                                                                | misplaced modifier                                             |
| lc                                                                                | use lower case                                                 |
| p                                                                                 | error in punctuation                                           |
| pl                                                                                | use plural                                                     |
| ref                                                                               | unclear reference                                              |
| rep                                                                               | repetitious                                                    |
| rel                                                                               | lacks relevance                                                |

V - 12. (cont.)

Symbols (cont.)

| <u>Symbols</u> | <u>Explanations</u>                  |
|----------------|--------------------------------------|
| sing           | use singular                         |
| SS             | error in sentence structure          |
| sub            | subordinate one part of the sentence |
| t              | incorrect tense                      |
| trans          | ineffective transition               |
| WC             | incorrect word choice                |
| W              | wordy                                |

V - 13 (10-d) EXAMPLE OF DETAILED WRITTEN COMMENT AT END OF EACH ESSAY

(Always typed by teacher)

After an insightful and generally well written opening, you seem to lose the thread of continuity. From the bottom of page one on, your writing lacks a clear sense of direction and continually lapses into unclear statements, in part occasioned by technical problems with your writing. Thus, the reader has to struggle through the last half of your paper, simply trying to understand what you are saying on a literal level. A real problem, then, is the writing and organization in the second half of the paper.

It is unfortunate that these problems detract from this paper, for it is clear that you have a very fine understanding of Frost's poem. You begin with an insightful commentary, one that makes clear that you see how the poem operates on a symbolic level. You do a good job of carrying this interpretation through your paper.

C+



Grading Policy: The final grade in this course represents the level of writing proficiency the student has achieved at the end of the semester. Thus, the final grade is based almost exclusively upon the writing assignments. Working under the assumption that a student's writing will improve during the course of the semester. I give greater weight to the last four-to-six papers in determining a final grade. If, for example, a student received grades of C, C, C+, C+, B, B+ on his/her last six papers, I would give the student a final grade of B.

Generally, I do not put grades on the first three or four writing assignments so that students may concentrate on my comments, on what they are doing well and on where they are having problems. That, however, does not mean that one should take these first papers lightly, for they are the basis upon which the late papers rest.

Credit/No Credit Grading Option: Students can elect to take this course for a letter grade (i.e., A, B, C, D, No Credit) or for Credit/No Credit. Two important changes have taken place regarding the Credit/No Credit Option:

1. Students must now declare for the Credit/No Credit option at the end of the fourth week of the semester.
2. The Credit grade is defined as performance at the "C" level or better, on the "A" through "D" grading scale. The No Credit is defined as performance below the "C" level on the "A" through "D" grading scale.

V. 15. (10-e)

|                                                                          | Summary<br>Evaluation |   |    |
|--------------------------------------------------------------------------|-----------------------|---|----|
| 1. Summary identifies the major and subordinate points in the essay.     | 1                     | 2 | 3  |
| 2. Summary reflects organization, proportion, and emphasis of the essay. | 1                     | 2 | 3  |
| 3. Summary remains objective; style clear.                               | 1                     | 2 | 3  |
| 4. Form, mechanics, and grammar show careful editing.                    | 1                     | 2 | 3  |
| 5. Commentary relevant (Summaries 2-4)                                   | 1                     | 2 | 3  |
| Late paper penalty                                                       |                       |   | -3 |
| TOTAL POINTS                                                             |                       |   |    |

|                                                                          | Impromptu _____ |   |   |
|--------------------------------------------------------------------------|-----------------|---|---|
| 1. Essay reflects statement as a whole and is to the point.              | 1               | 2 | 3 |
| 2. Position concerning statement is clear, developed, and substantiated. | 1               | 2 | 3 |
| 3. Sequence of ideas developed orderly and logically.                    | 1               | 2 | 3 |
| 4. Sentences clear and ungrammatical.                                    | 1               | 2 | 3 |
| 5. Spelling and mechanics conventional.                                  | 1               | 2 | 3 |

Grading: Each assignment will be evaluated on a point scale. The course grade will be based on total points, the highest number of points in the class setting 100% of the scale. As a general guide for individual papers, consider the following point/grade equivalency:

Essays: points = grade  
 18-17 = A  
 16-15 = B  
 14-13 = C  
 11-10 = D  
 9-0 = F

Impromptus and Summaries: points = grade  
 15-24 = A  
 13-12 = B  
 11-10 = C  
 9-8 = D  
 7-0 = F

|                                                                                                                                                                                                                             | Essay<br>Critique _____ |   |    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|---|----|
| 1. <u>Content</u> . The essay contains sufficiently developed information, facts and/or specific experience to support its point. Information/facts/experience are clearly separated from opinion or belief.                | 1                       | 2 | 3  |
| 2. <u>Point of view controlling idea</u> . Attitude or purpose is clear. Controlling idea is limited, obvious, and consistent throughout the essay.                                                                         | 1                       | 2 | 3  |
| 3. <u>Organization</u> . Organization emphasizes the controlling idea. The sequence of information/facts/experience follows logically from the first sentence or paragraph. There is a logic to the sequence of paragraphs. | 1                       | 2 | 3  |
| 4. <u>Style</u> . The sentences read easily and move smoothly from one to another. The use of specific words is clear; unfamiliar words are explained. Wordiness, terseness, dullness eliminated.                           | 1                       | 2 | 3  |
| 5. <u>Mechanics</u> . Essay shows careful editing--relatively free of grammatical errors, misspelled words, and confused punctuation. Manuscript is readable.                                                               | 1                       | 2 | 3  |
| 6. <u>Readability</u> . Overall, this essay holds interest.                                                                                                                                                                 | 1                       | 2 | 3  |
| Late paper penalty:                                                                                                                                                                                                         |                         |   | -3 |

TOTAL: \_\_\_\_\_

COMMENTS:

|   | CONTENT & FOCUS                                                                                                                                                                                                                                                                   | ORGANIZATION<br>Whole Paper - Paragraphs                                                                                                                                                                                                                                             | SENTENCE<br>STRUCTURE                                                                  |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| A | A significant, original central idea that is focused for a specific readership, fits the assignment, and is appropriate for the length of the paper; clearly defined and precisely and gracefully stated; supported with concrete, substantial, and consistently relevant detail. | Theme planned so that it progresses by clearly ordered and necessary stages, developed with originality and consistent attention to proportion and emphasis; paragraphs coherent, unified, and effectively developed; transitions between sentences explicit, smooth, and effective. | Sentences skillfully constructed, unified, coherent, forceful, and effectively varied. |
| B | A central idea that is focused for a specific readership, fits the assignment, and is appropriate for the length of the paper; clearly defined; supported with concrete and relevant detail.                                                                                      | Central idea developed in an orderly fashion with attention to proportion and emphasis; paragraphs coherent, unified and effectively developed; transitions usually smooth and appropriate.                                                                                          | Sentences correctly constructed, unified, and coherent.                                |
| C | Central idea apparent but trivial, trite, or too general; imprecisely focused; supported with concrete detail, but detail that is repetitious, irrelevant, or sketchy. Paper is essentially dull.                                                                                 | Plan and method of theme apparent but not consistently fulfilled; developed with only occasional disproportion or inappropriate emphasis; paragraphs unified, coherent, usually effective in their development; transitions clearly attempted but abrupt, mechanical or monotonous.  | Sentences correctly constructed but lacking distinction.                               |
| D | Central idea confused, largely unsupported with concrete detail, or obscured by irrelevant detail.                                                                                                                                                                                | Central idea not apparent; developed with irrelevance, redundancy, or inconsistency; paragraphs incoherent or not unified; transitions unclear or ineffective.                                                                                                                       | Sentences too often not unified, incoherent, fused, incomplete or childish.            |
| F | Central idea apparently lacking.                                                                                                                                                                                                                                                  | No central idea developed, paragraphs confused, transitions lacking.                                                                                                                                                                                                                 | Sentences typically not unified, incoherent, fused, incomplete or childish.            |

|   | DICTION                                                                                    | GRAMMAR<br>PUNCTUATION<br>SPELLING                                                                               | APPEARANCE                                                                                                                                                                 |
|---|--------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A | Distinctive: consistently fresh, precise, economical, and idiomatic.                       | Clarity and effectiveness of expression promoted by consistent use of standard grammar punctuation and spelling. | Superior appearance. Few discernible corrections. Excellent legibility; perfect spacing, margins, and indentation.                                                         |
| B | Appropriate: consistently precise and idiomatic standard English, not repetitive or wordy. | Very few, very minor deviations from standard usage.                                                             | Craftsmanlike appearance. Paper very legible, with no more than an occasional typographical error, visible erasure, or inconsistency in spacings, margins or indentations. |
| C | Adequate: clear and idiomatic.                                                             | Clarity and effectiveness of expression weakened by occasional deviations from standard usage.                   | Good appearance. Paper legible, with few inconsistencies in spacing, margins, or indentation, few typographical errors, and few visible corrections.                       |
| D | Inadequate: vague, unidiomatic, repetitive, wordy, or overly simple.                       | Recurrent deviations from standard usage.                                                                        | Somewhat sloppy appearance resulting from such things as uneven margins, inconsistencies in spacing or indentation, poor or obvious corrections, typographical errors.     |
| F | Unacceptable: incorrect, substandard English.                                              | Communication obscured by frequent serious deviations from standard usage.                                       | Poor appearance showing lack of attention to mechanics.                                                                                                                    |

## Question XI

### 1. (8-a)

#### THE TEN COMMANDMENTS OF COMPOSITION

Note: Neither you nor your previous instructor in English may agree entirely with the precepts below; however, you will follow them if you expect to pass this course.

1. Thou shalt work!

You will do assignments on time, proofread papers carefully, and revise them before their final acceptance. Ability is important (I cannot make a silk purse out of a sow's ear unless I can find a silk sow), but boasting of your A's and B's in English at East Burlap High is of no value here. Produce or perish!

2. Thou shalt not plagiarize.

Mere acknowledgment by footnote of an exactly quoted source or paraphrase with acknowledgment, will net you an F! I can read the book myself! I want evidence you have thought about what you have read, proof that you can marshal facts to support conclusions.

3. Thou shalt keep thyself and thy friend out of thy paper.

No subjective, "true confession" or "birdie on the window sill" papers are allowed. Shun using first and second person pronouns; there is enough "I" trouble in the world already. Only exposition and argument (how and why) are permitted.

4. Thou shalt restrict thy subject, but not its development.

Enlarging your subject beyond the scope indicated in your thesis is no substitute for saying something about the subject. Scarcely ever are one-sentence paragraphs permissible.

5. Thou shalt avoid ambiguity.

Pronouns, especially demonstratives (this, that, these, those), must refer to definite antecedents. By making modifiers point clearly to what they modify, you will avoid dangling modifiers.

6. Thou shalt avoid chronological organization.

Treating your subject "from morn until night" or "from the cradle to the grave" will get you nowhere! Use logical or spatial, not chronological organization.

7. Thou shalt not substitute opinion for fact, or prejudice for reason.

Logic is important; clearly distinguish prejudice from reason. Avoid such strong statements as "all" or "never." Do not use "As I have shown" or "in conclusion" as weak or illogical substitutes for inherent organization of your subject or statement of your purpose.

8. Thou shalt not begin sentences with coordinate conjunctions.

9. Thou shalt not invent words, nor shalt thou employ cliches or triteness.

"Be not the first by whom the new is tried,  
Nor yet the last to lay the old aside."

10. Thou shalt employ variety and maturity in sentence structure.

Avoid "primer style" (I have a cat. I like the cat. I see the cat.) and run-on sentences. State the important idea in the independent clause, and the supporting ideas as dependent elements.





Santa Barbara City College presents . . .

## Spring Semester '87 Abroad: Challenge of the Pacific Rim

# China and Japan.

### SPECIFICS

**Cost:** \$3600 per student. This will cover all transportation and housing...and most meals. Students will, for example, be on their own in Hong Kong where "fast food" chains are plentiful.

**Courses:** Students will receive a full 15 to 17 units of transferable credit:

- Political Science 5, International Politics
- History 14, History of Modern China and Japan
- Anthropology 4, Cultural Anthropology
- Political Science 2, Comparative Politics/Ideologies

Our pre-departure orientation will generate 3 units in separate modules focusing on:

- Chinese language
- Asian Art
- Economics of the Pacific Rim

**Itinerary:** Leave March 16, 1987. Return June 1, 1987.

We begin with a 4 day visit to Hong Kong and an equal number of days in Shanghai. Thereafter, we will visit Shandong University in Jinan for about 4 weeks with shorter trips to various parts of the province including Qufu (birthplace of Confucius) and Qingdao.

Next, we go to Beijing and (possibly) Xian before heading for Osaka and Kyoto in Japan where we will spend 3-4 weeks.



### INFORMATION SESSION

WE WILL HAVE AN INFORMATION SESSION ON OCTOBER at 7pm  
IN PS-101.

Application forms are available from Jack Friedlander's Office; for information, see Peter Haslund in SS-3 or John Kay in SS-22.

1. According to Anthony Giddens, which is NOT a part of the sociological imagination?
  - A. Historical sensibility.
  - B. Anthropological insight.
  - C. Critical sensitivity.
  - D. Exhaustive introspection.
2. Which are NOT social forces that help shape our lives?
  - A. The economy and technology.
  - B. Customs and traditions.
  - C. Intelligence and ambition.
  - D. Government and politics.
3. A hypothesis is a
  - A. tentative statement about how various events occur.
  - B. proven statement of how various events occur.
  - C. tentative statement of how various events cancel each other.
  - D. tentative statement of how various events are related to each other.
4. Compared with anthropologists, sociologists are more interested in the study of
  - A. physical differences among human groups.
  - B. small, nonindustrial, traditional societies.
  - C. complex modern societies.
  - D. biological evolution of the human species.
5. Two forces turned some philosophers into sociologists in the last century. They were social upheavals of the nineteenth-century Europe and the
  - A. emergence of social sciences.
  - B. religious revival.
  - C. advancement of natural sciences.
  - D. city-to-farm migration.
6. Comte believed that every society goes through three stages of development:
  - A. religious, experimental, and scientific.
  - B. superstitious, moral, and scientific.
  - C. religious, metaphysical, and scientific.
  - D. moral, religious, and scientific.
7. Who argued that social problems worked themselves out through the process of "survival of the fittest"?
  - A. Auguste Comte.
  - B. Herbert Spencer.
  - C. Charles Darwin.
  - D. Karl Marx.
8. Who contended that every society, past and present, is marked by social conflict?
  - A. Auguste Comte.
  - B. Herbert Spencer.
  - C. Emile Durkheim.
  - D. Karl Marx.